The American Viola Society

BALLADE
FOR VIOLA SEXTET

Paul A. Pisk
(1893-1990)

AVS Publications 043

Preface

The composer, pianist, and musicologist Paul Amadeus Pisk (1893–1990) had a distinguished career in his native Austria before immigrating to the United States in 1936. During his time in America, he held major teaching posts at University of Redlands, University of Texas, and Washington University. Pisk completed more than 130 compositions during his career, covering a wide variety of genres, forms, and styles.

The *Ballade for Viola Sextet* was written at the request of violist Albert Gillis for the University of Texas Viola Ensemble. The score bears a completion date of February 24, 1958, and the piece was premiered by the ensemble at the University of Texas on March 16, 1958. In a program note for that concert, the composer wrote:

> The Ballade for Viola Sextet has been written to explore, besides musical content, the specific technical and sound possibilities of this string group. Rhythmic devices, pizzicatos, double stops, harmonics, trills and so forth, have been incorporated. The form is sectional. An Andante introduction, a faster, vigorous main theme and a lyrical contrast appear. They are repeated in reversed order after the center section, the real "story" of the Ballade, told as a recitative with two quotations of a chorale melody. The principle of tonality is never abandoned in this piece. Its writing was suggested for a performance in Carnegie Hall, New York, in April of this year.[1]

The ensemble performed the work on several more occasions, culminating in a recital at Carnegie Hall for which the *Musical Courier* wrote: "The pièce de résistance was Paul Pisk's 'Ballade for an Ensemble of Violas,' a highly romantic and extremely effective exploration of the potentials of the medium."[2] The *Ballade* was published in 1958 in a Composers Facsimile Edition (CFE) by the American Composers Alliance (ACA), an edition that is still available for purchase.

Publication of this new AVS edition has been made possible by kind permission of American Composers Alliance Inc. (BMI). Performers and ensembles should be aware that sending concert programs to BMI when this work is performed will generate performance royalties for ACA and for the Estate of Paul Pisk.

Notes about the Sources

This edition is based on the CFE (score and parts) from the American Composers Alliance. The editor consulted several copies of this edition as well as a copy of the score housed in the Paul Amadeus Pisk Papers, University of Texas Archives, Harry Ransom Center. (That score is not an original manuscript but a facsimile that comes from the same source as the CFE.) In both the score and parts, Pisk used an atypical notational system with two instrumental lines sharing one staff (Violas 1/2, Violas 3/4, and Violas 5/6), with some instances where individual lines are redistributed onto another staff. While this periodically creates confusion as to which notes belong to which instrumental line, a more problematic issue is the placement of diminuendo and crescendo markings throughout, which often appear haphazardly notated based on space constraints. There are numerous other problematic areas, including many discrepancies among the score and parts. This edition represents the editor's best attempt to reconcile all of these issues; substantial editorial decisions have been noted in the Editorial Comments section at the end of this edition, while other editorial decisions have been made without comment. The editor is grateful to Tom Tatton—who has conducted the work on multiple occasions—for his assistance in resolving the editorial challenges.

David M. Bynog, editor
January 2016

Notes

1. P[aul] A. P[isk], program note to Albert Gillis and Verna Harder recital, March 16, 1958, University of Texas Recital Hall.

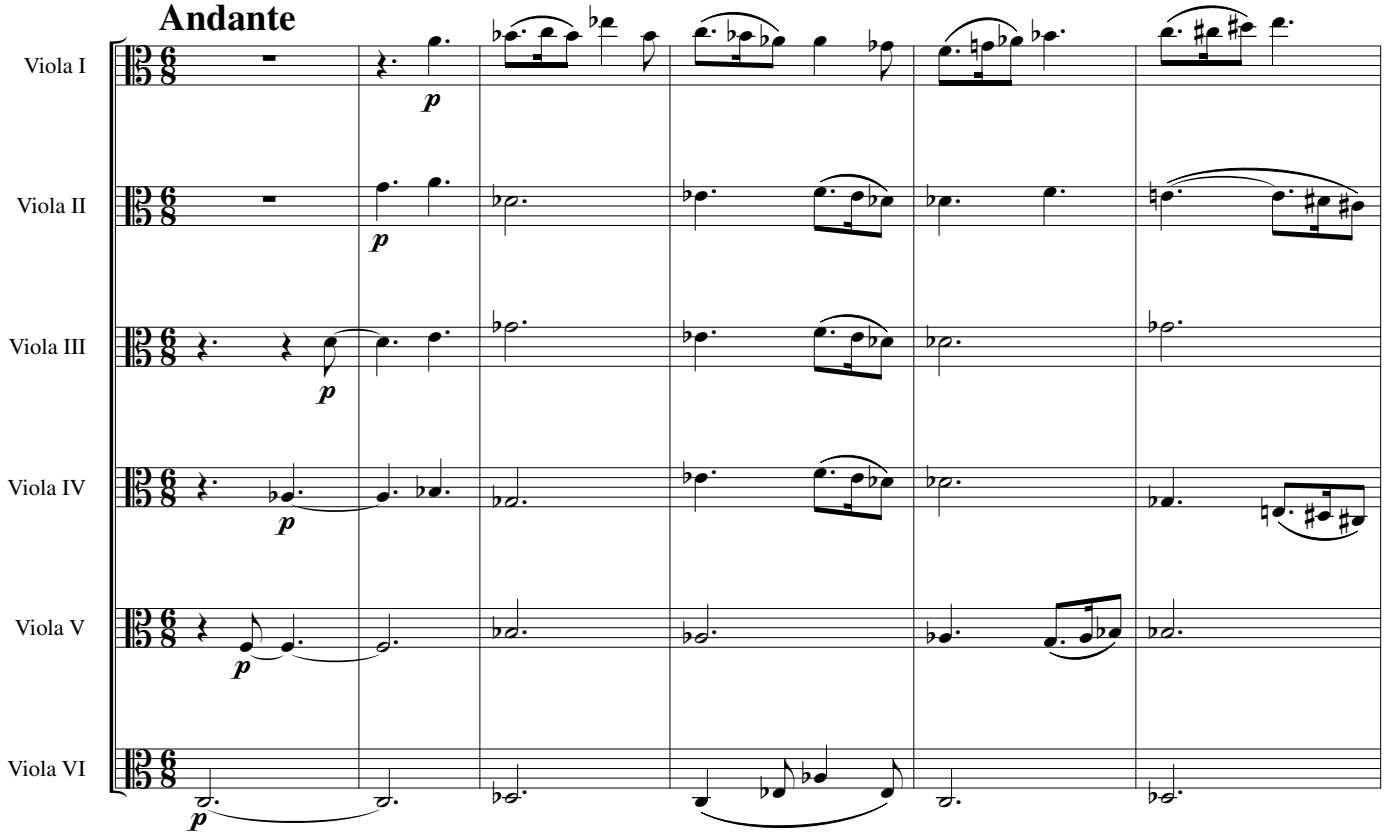
2. "Violin, Viola, Violoncello Teachers Guild Concert," *Musical Courier*, May 1958, 21.

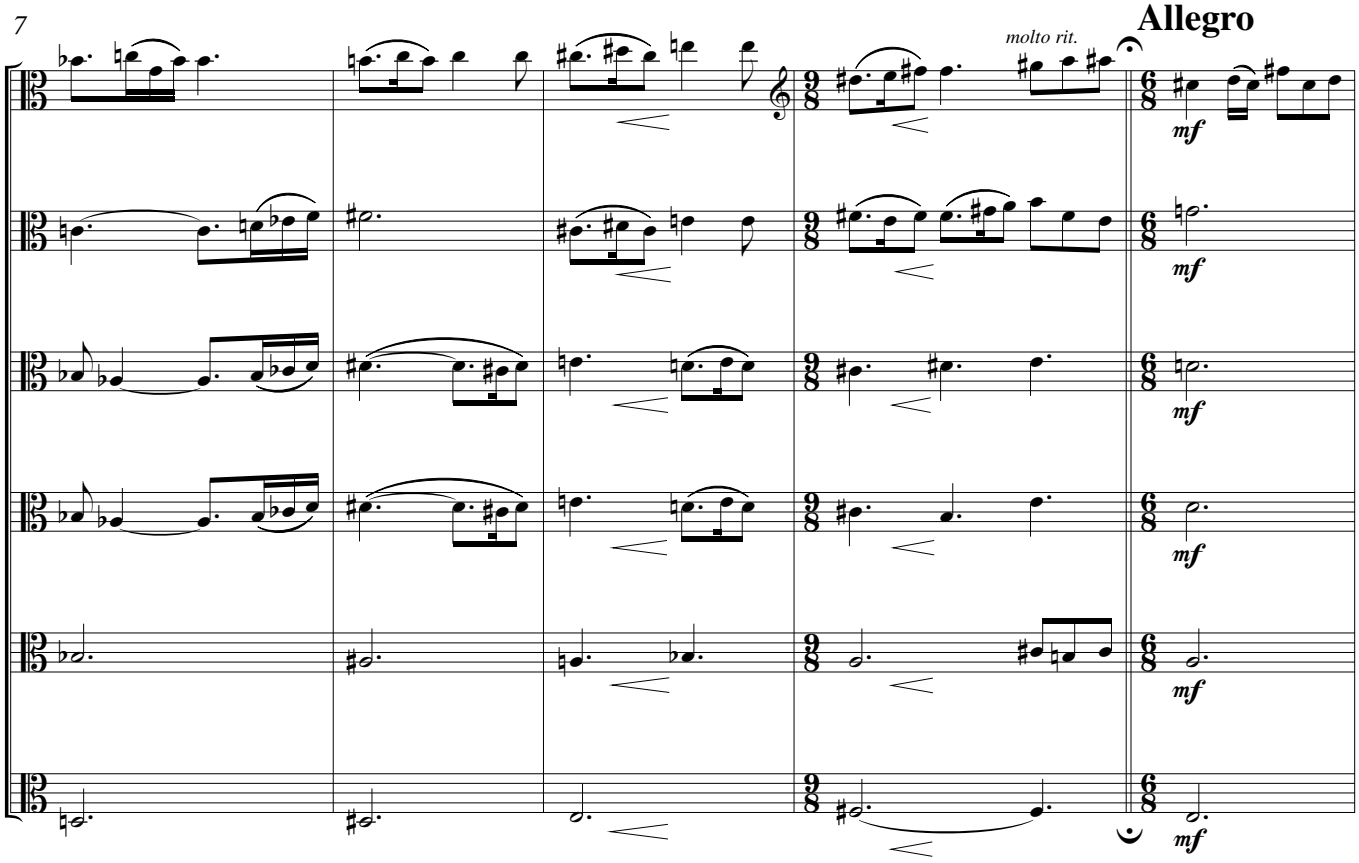
Ballade

for Viola Sextet

For Albert Gillis and His Viola Ensemble

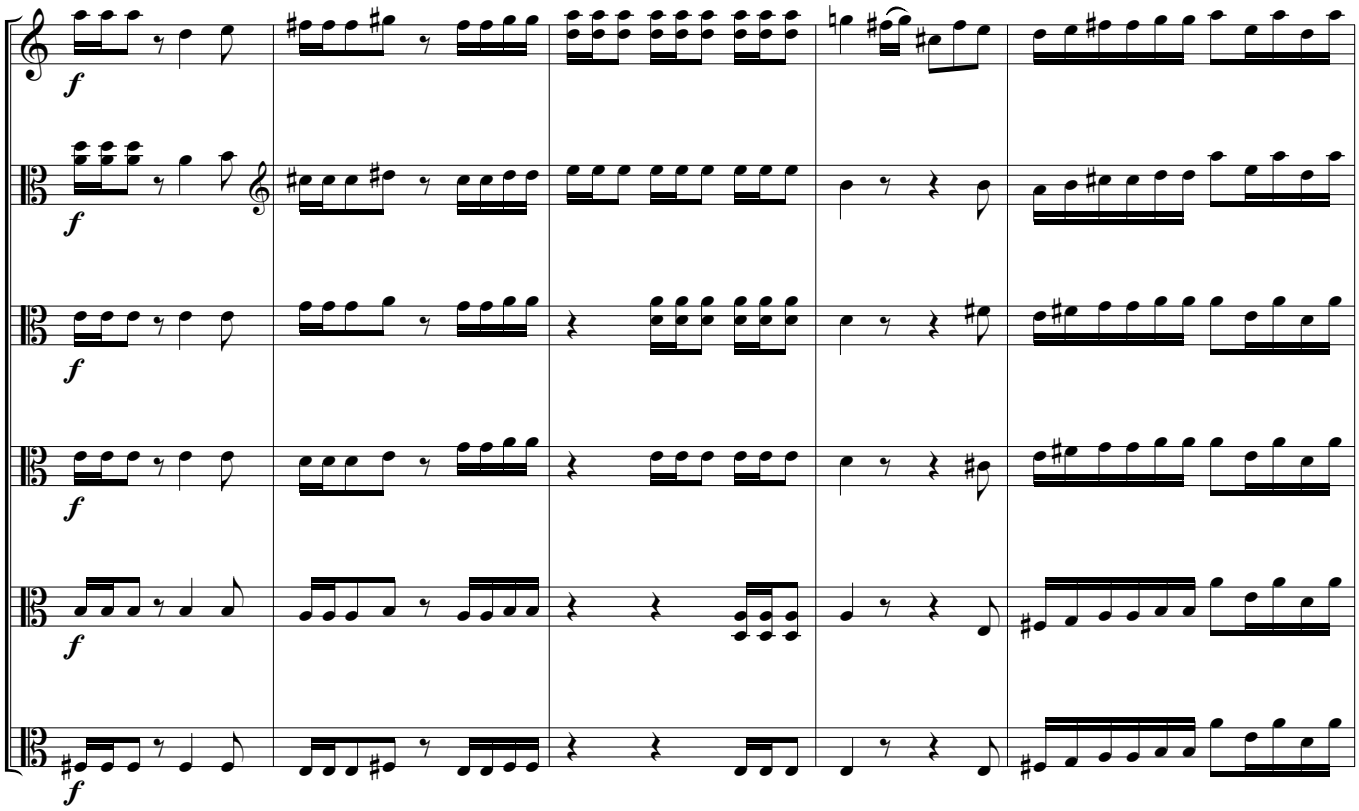
Paul A. Pisk
Edited by David M. Bynog



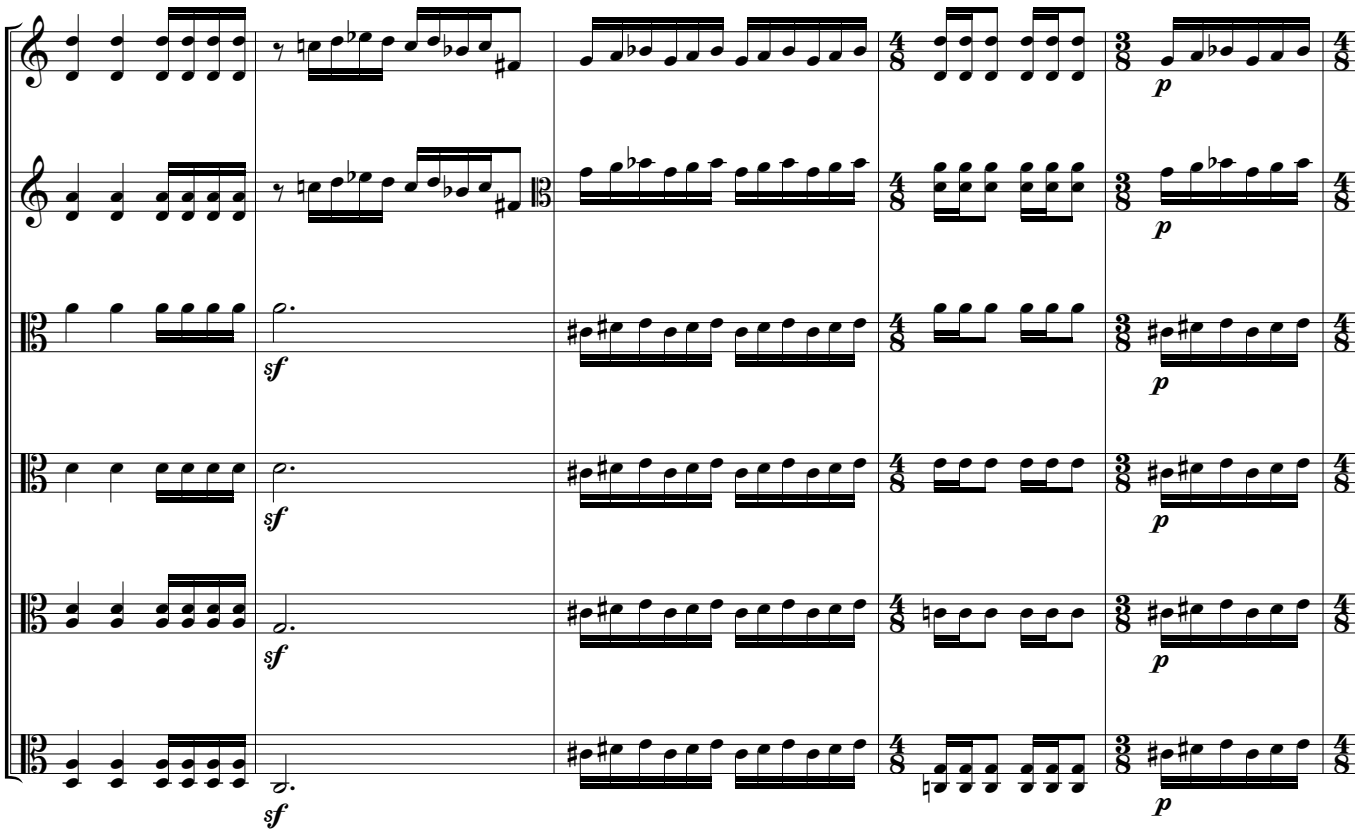


©American Viola Society 2106, AVS 043

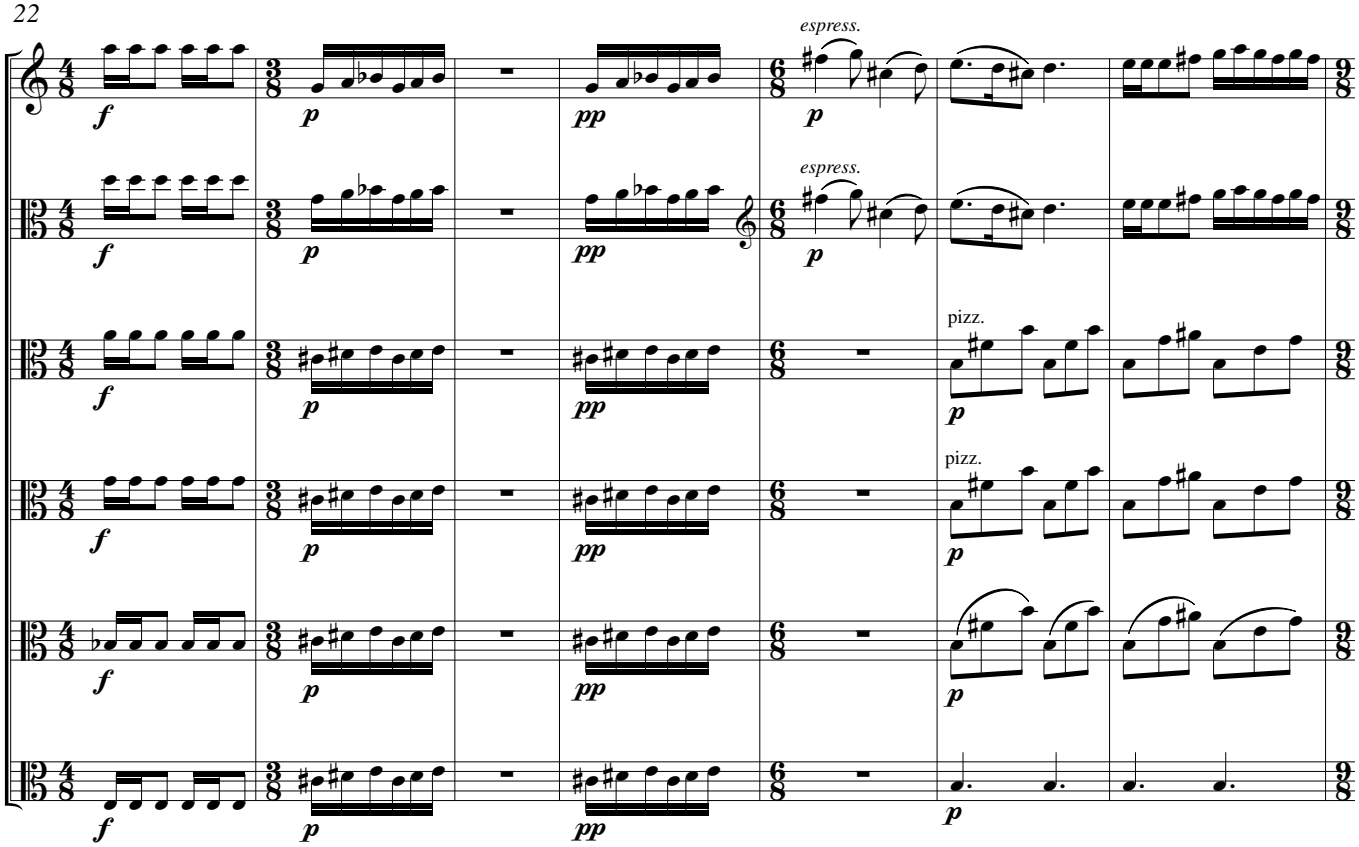
12



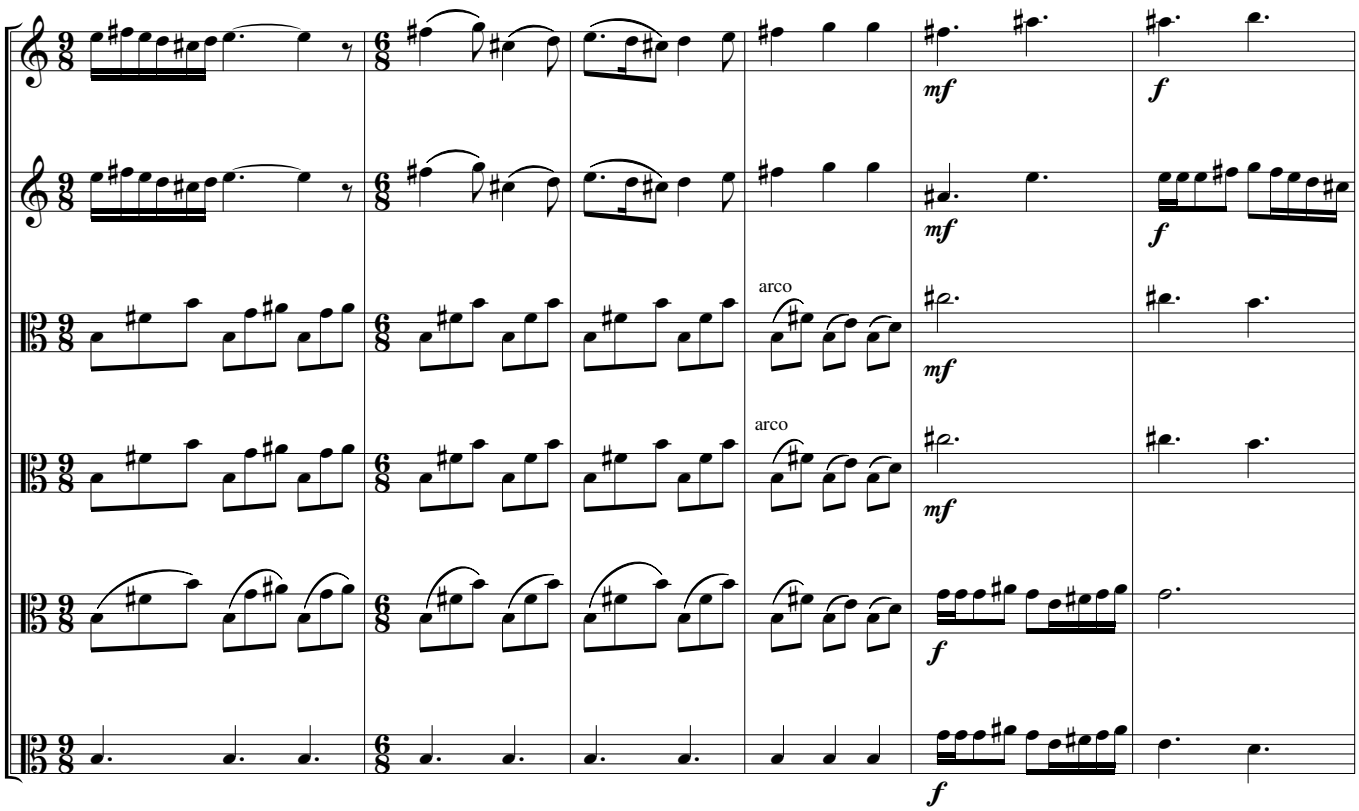
17



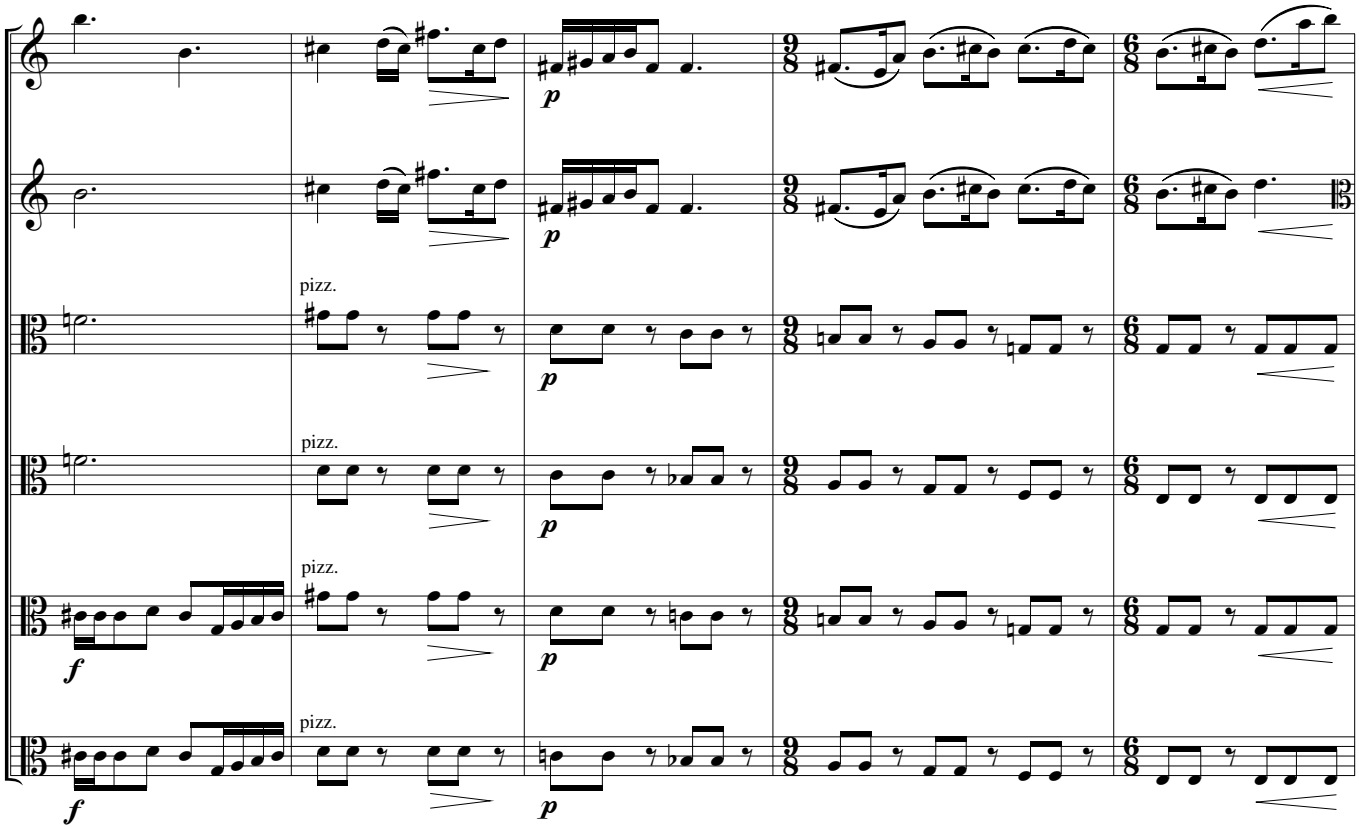
22



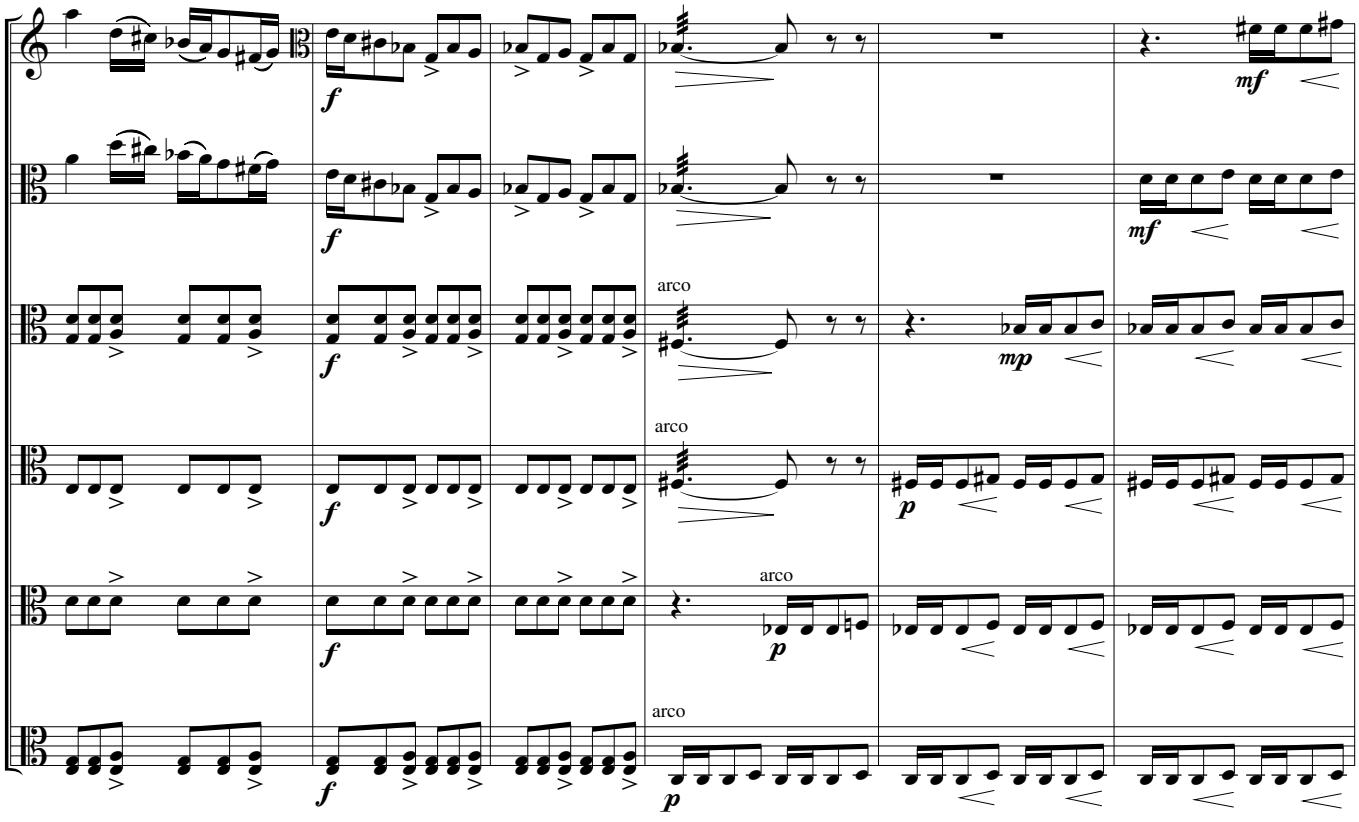
29

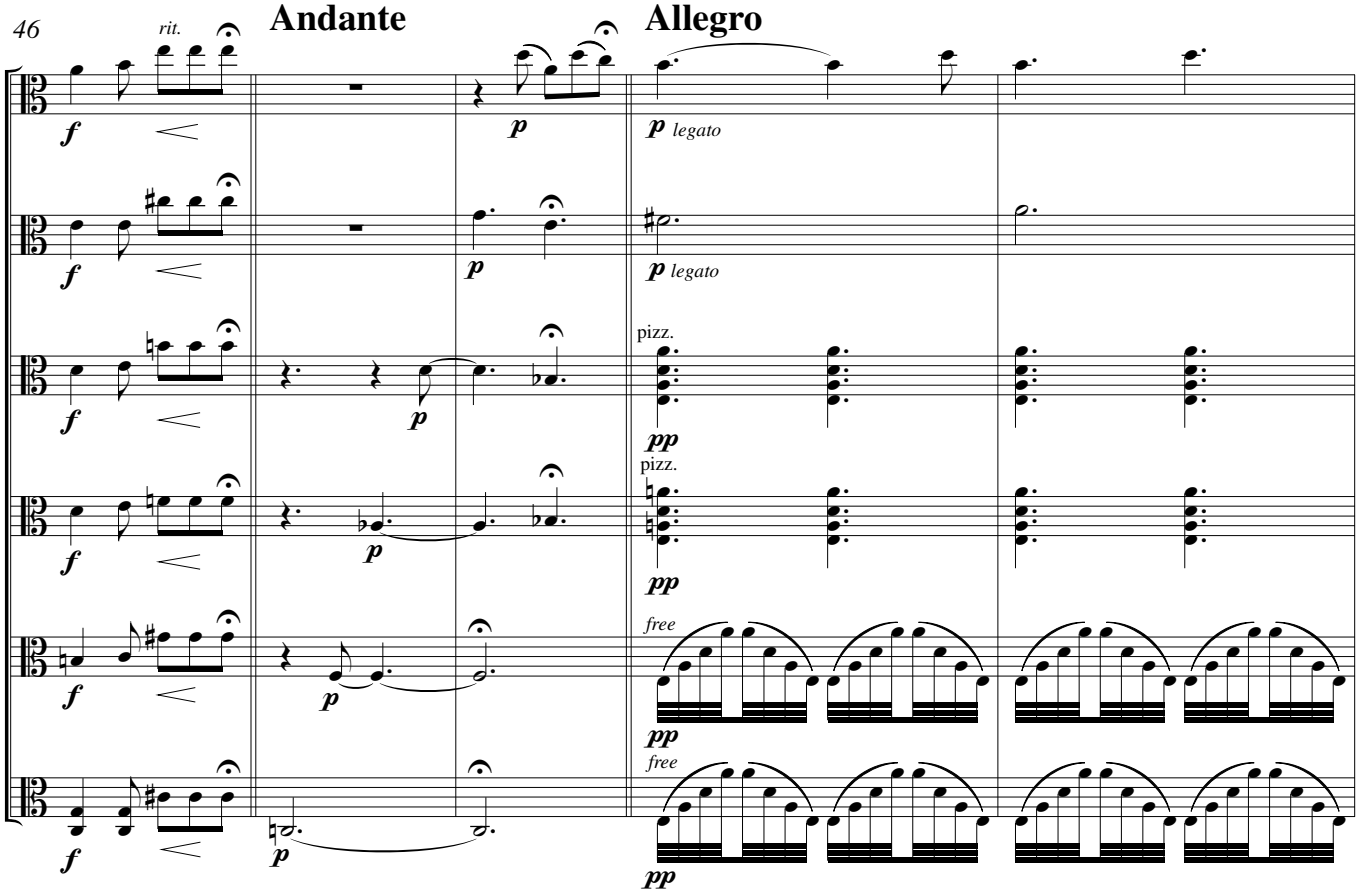


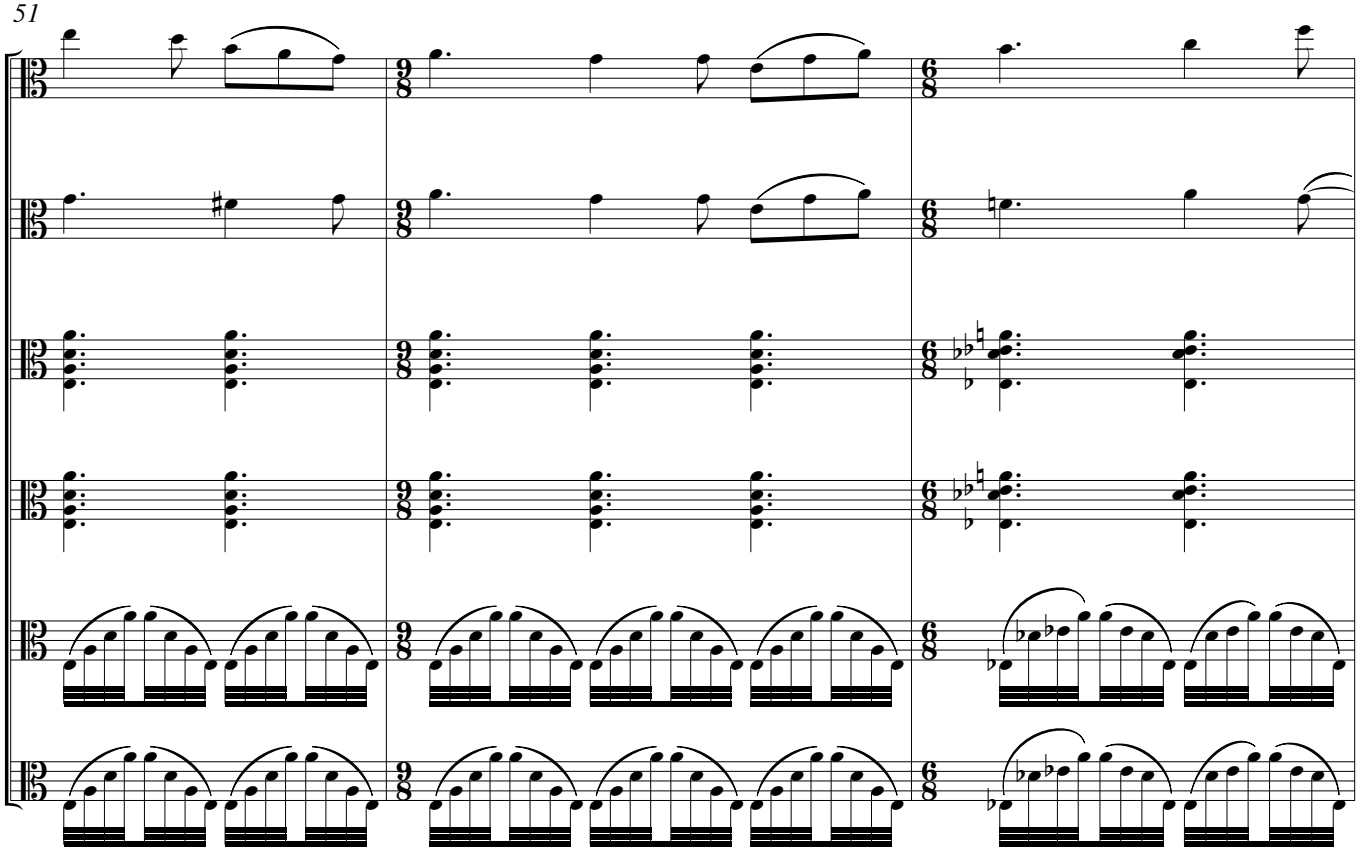
35



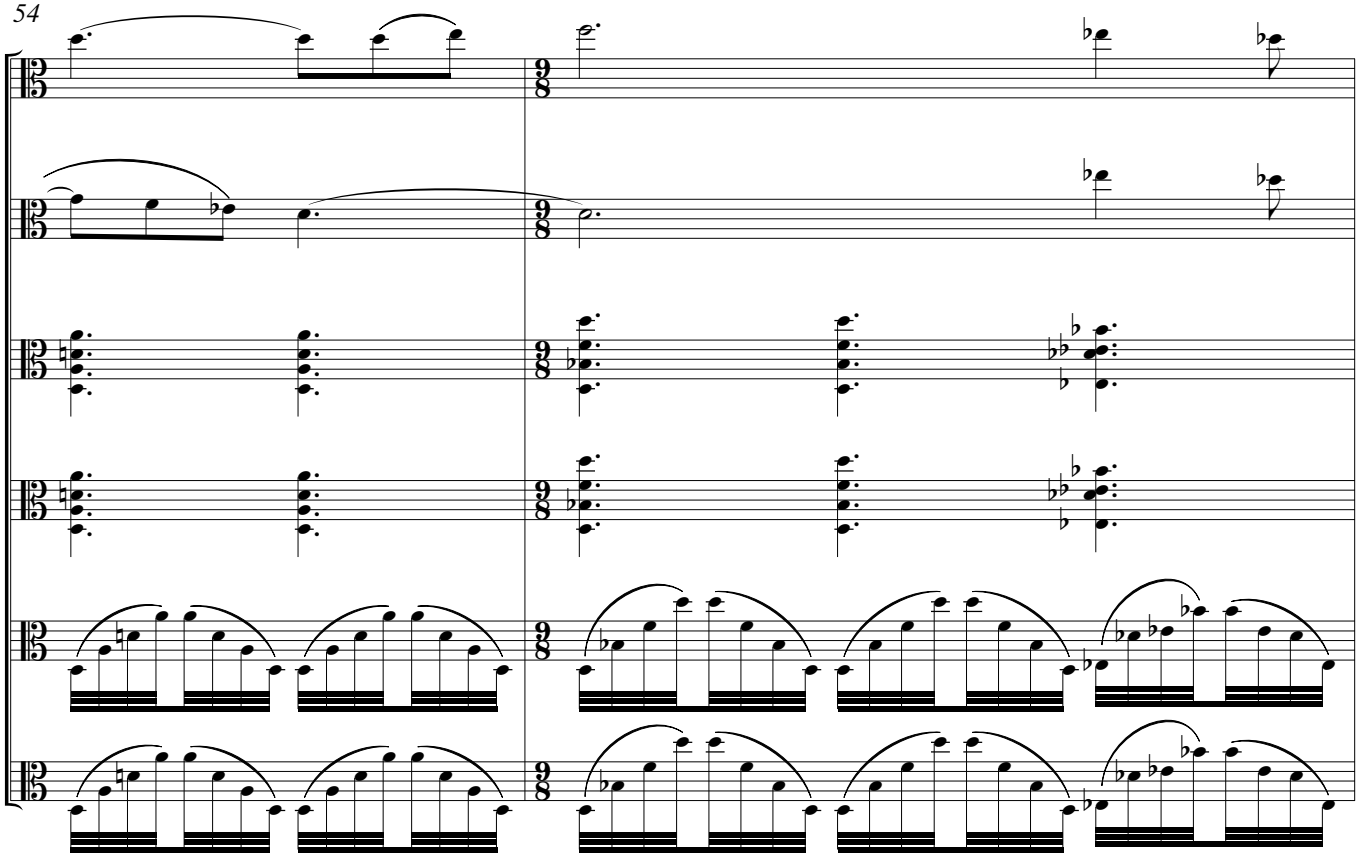
40



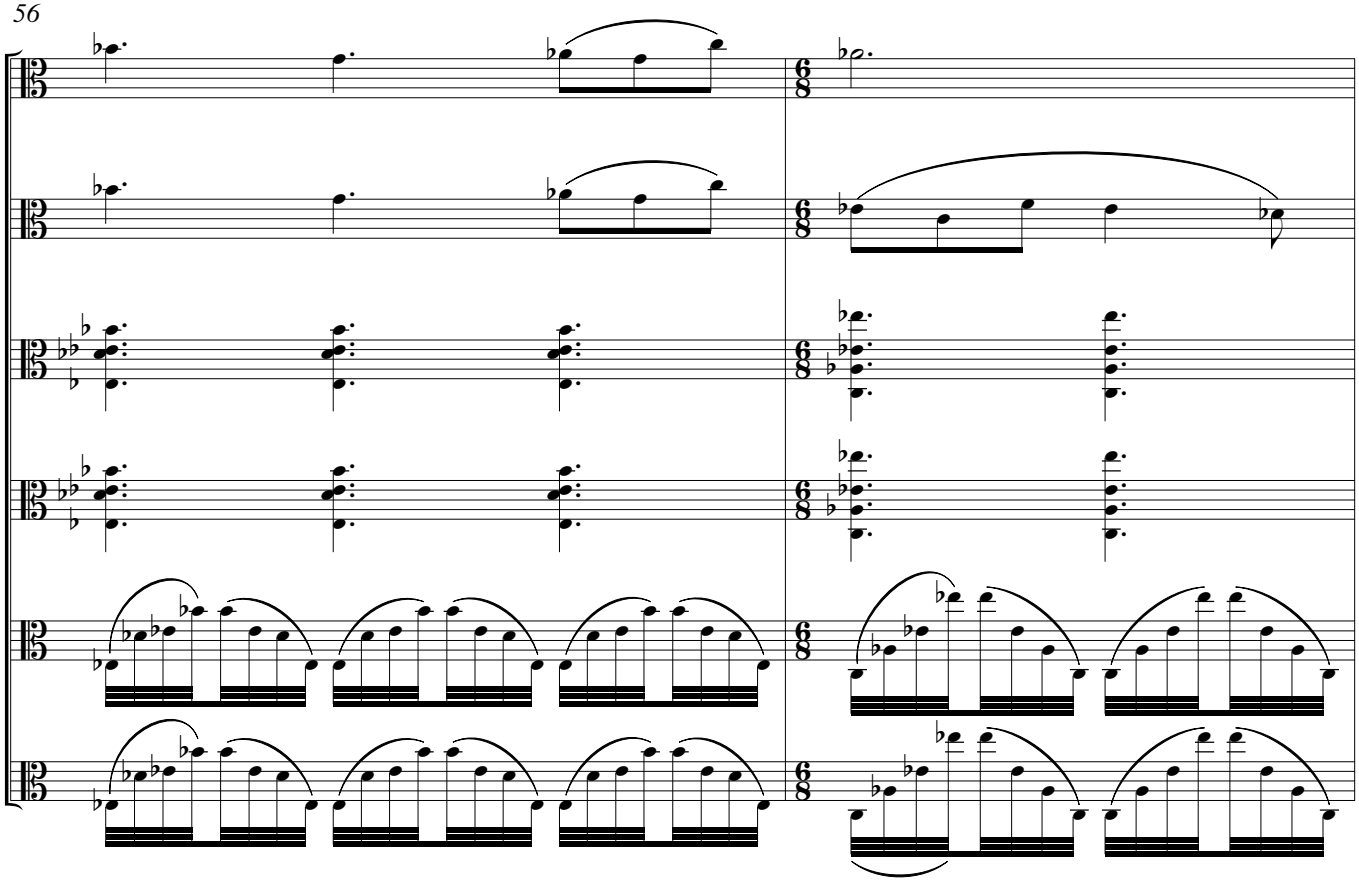

46
rit.
Andante
Allegro
f
p
p legato
pizz.
pp
free

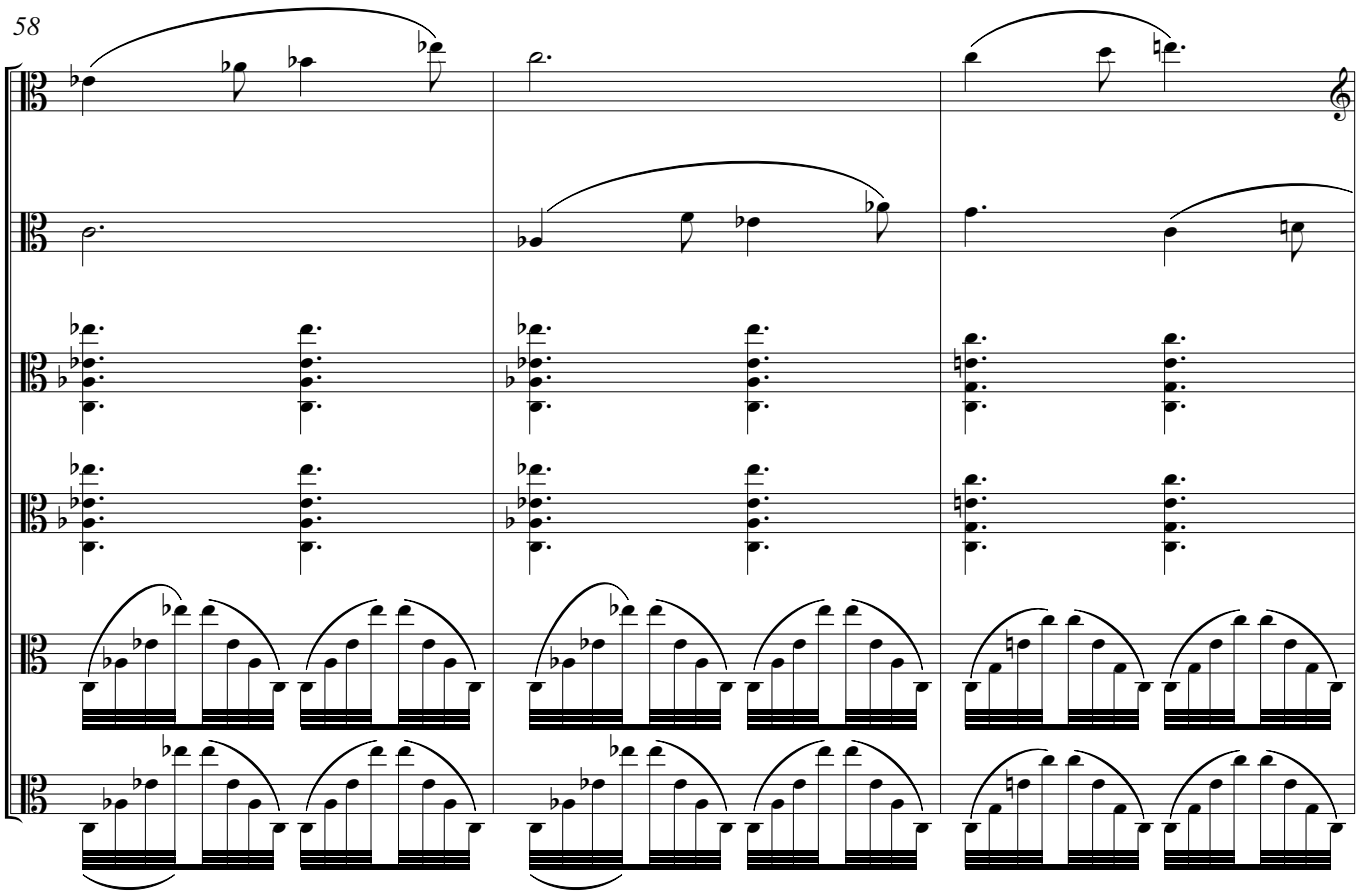

51

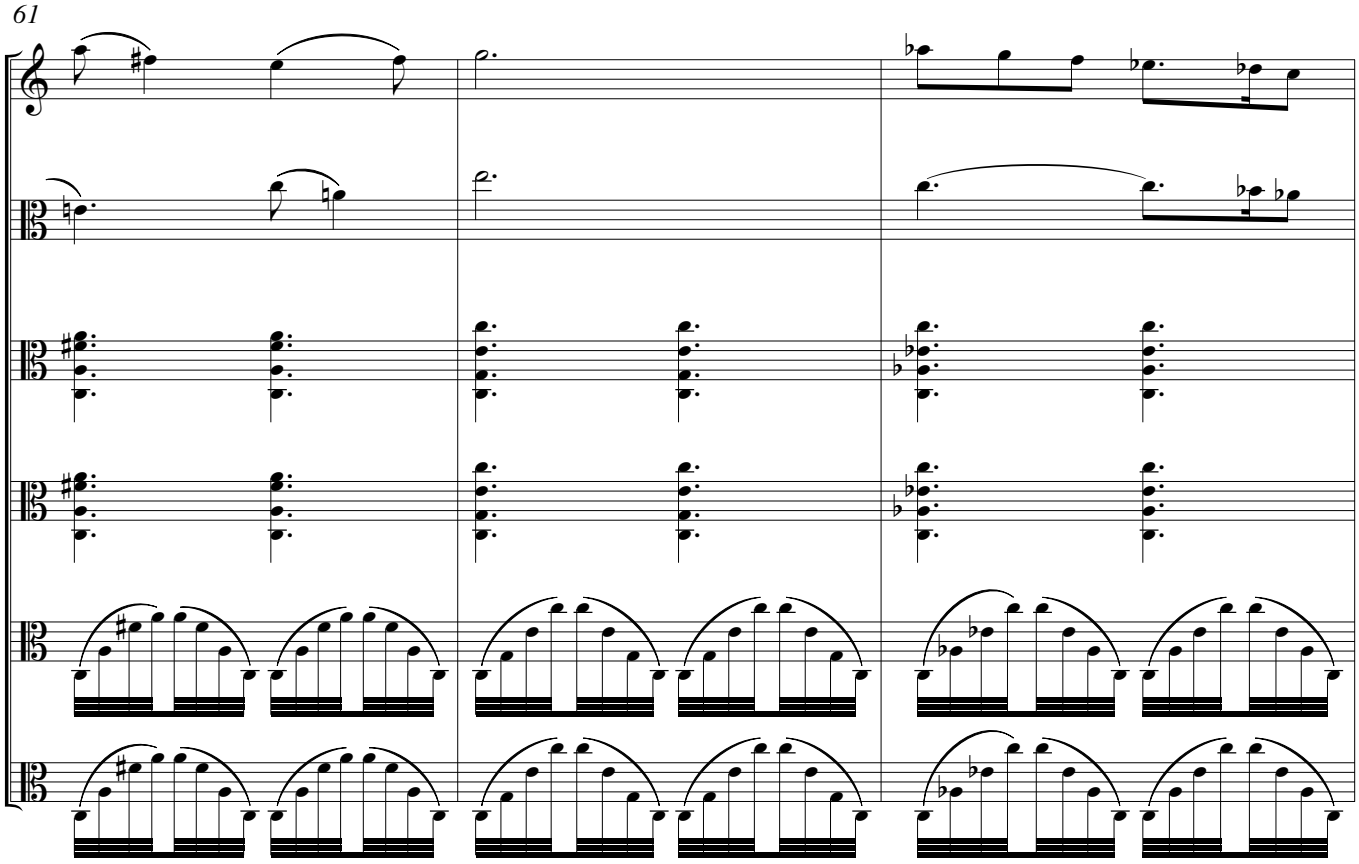
54



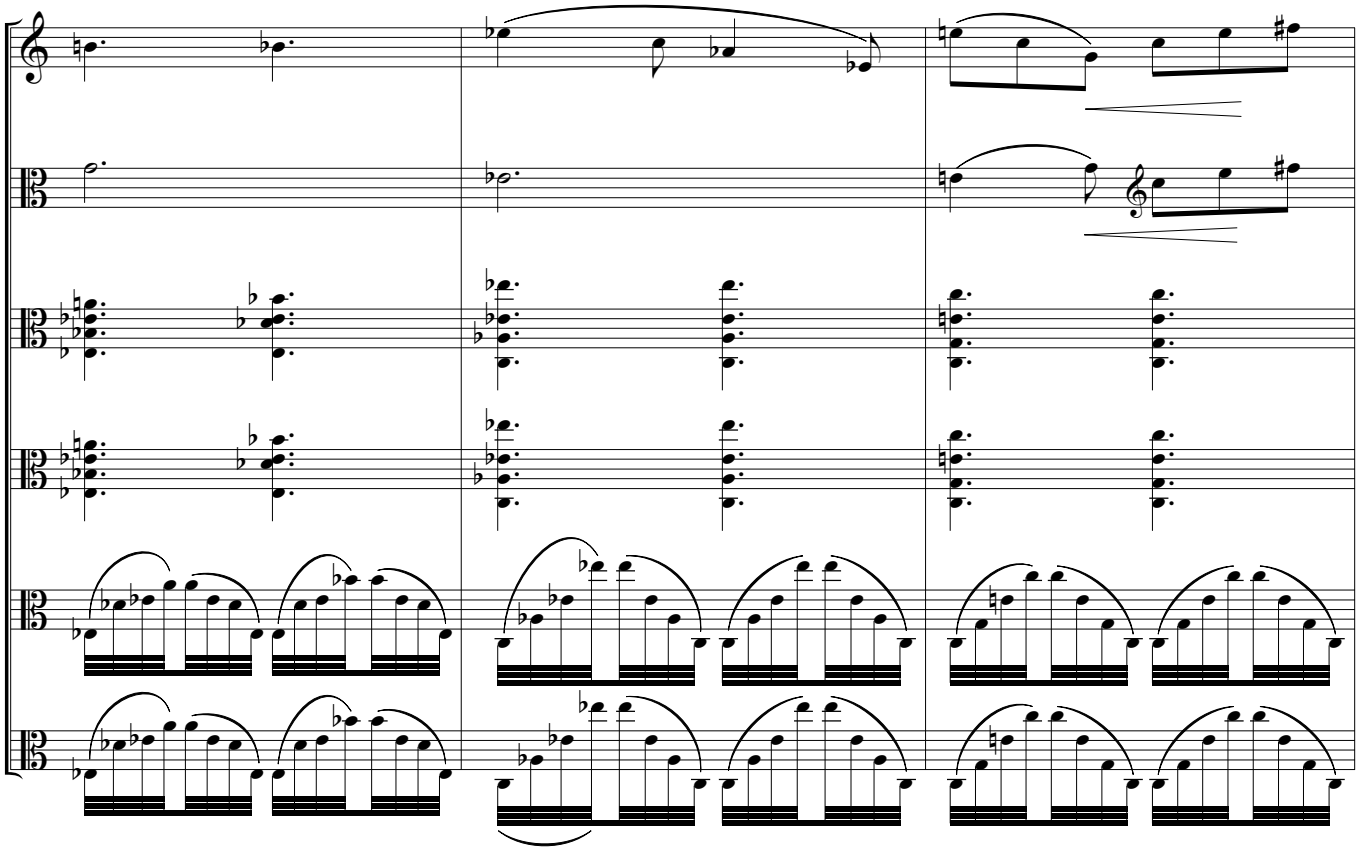
56



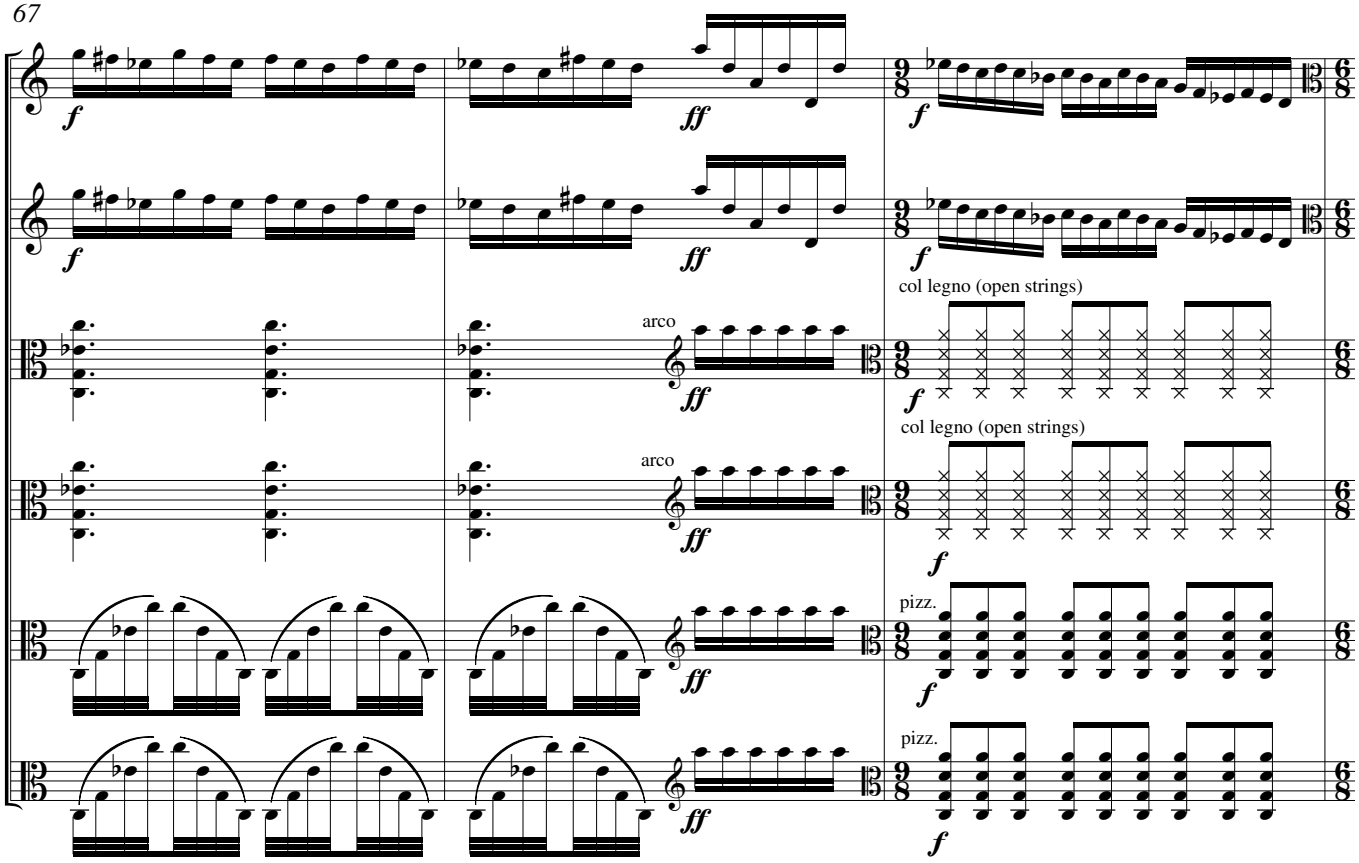

58


61

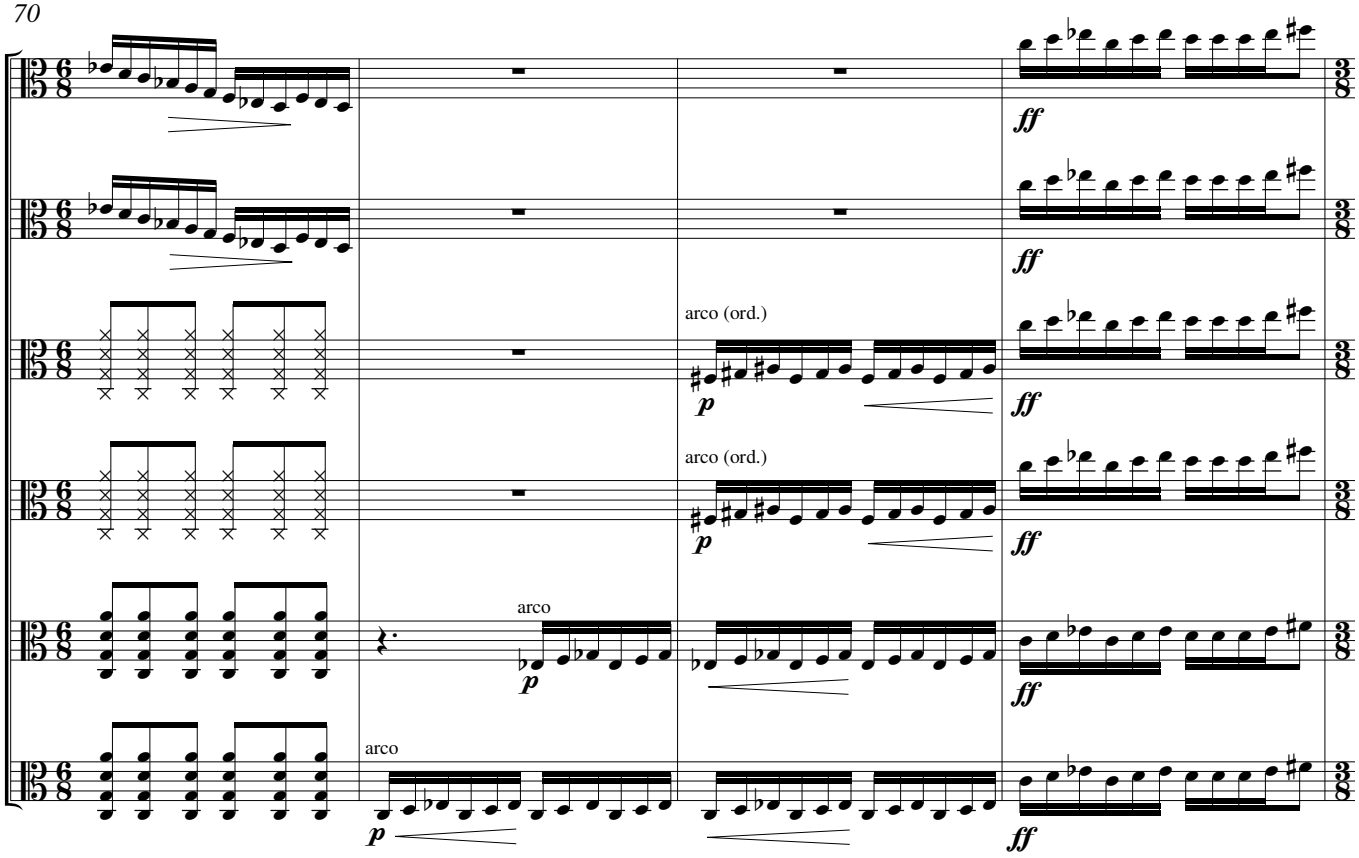
64



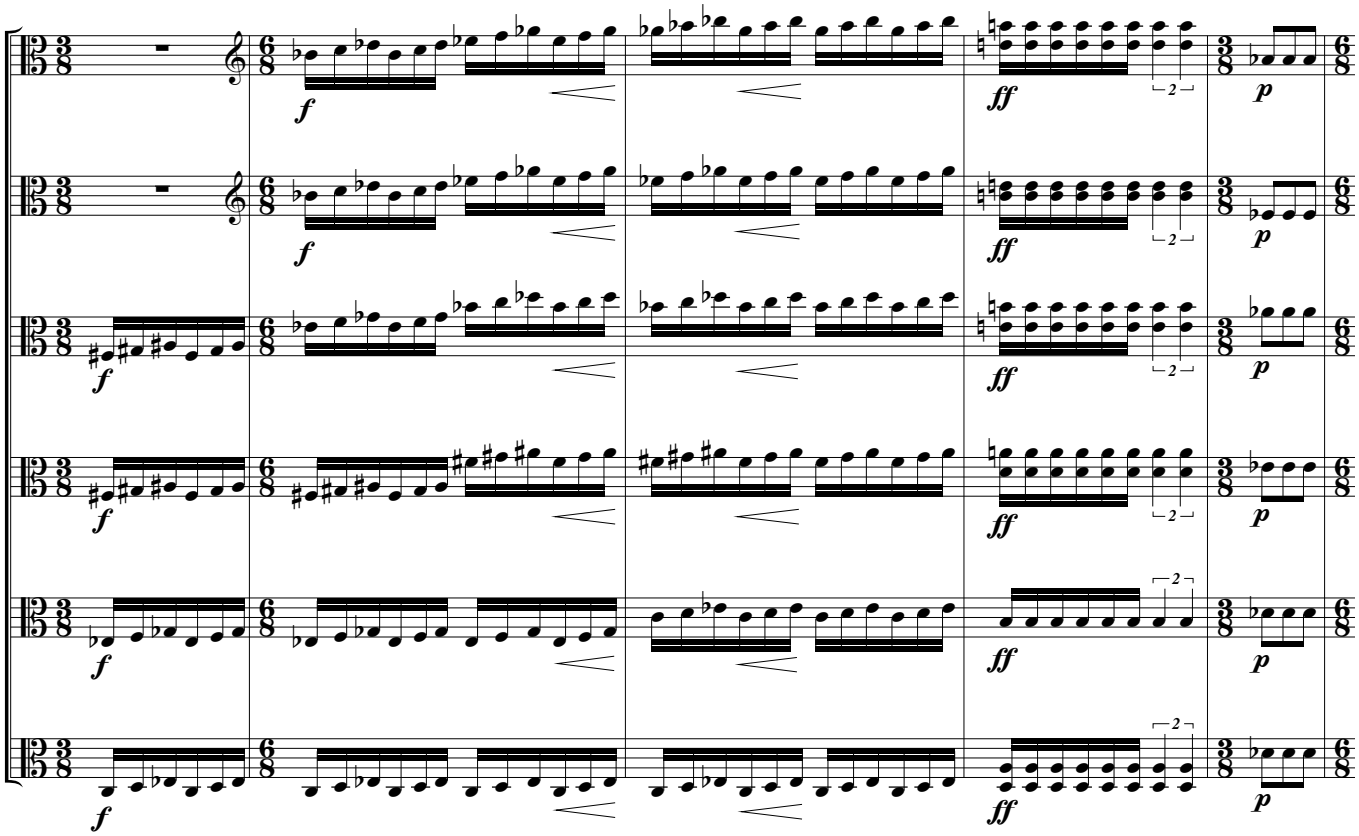
67



70

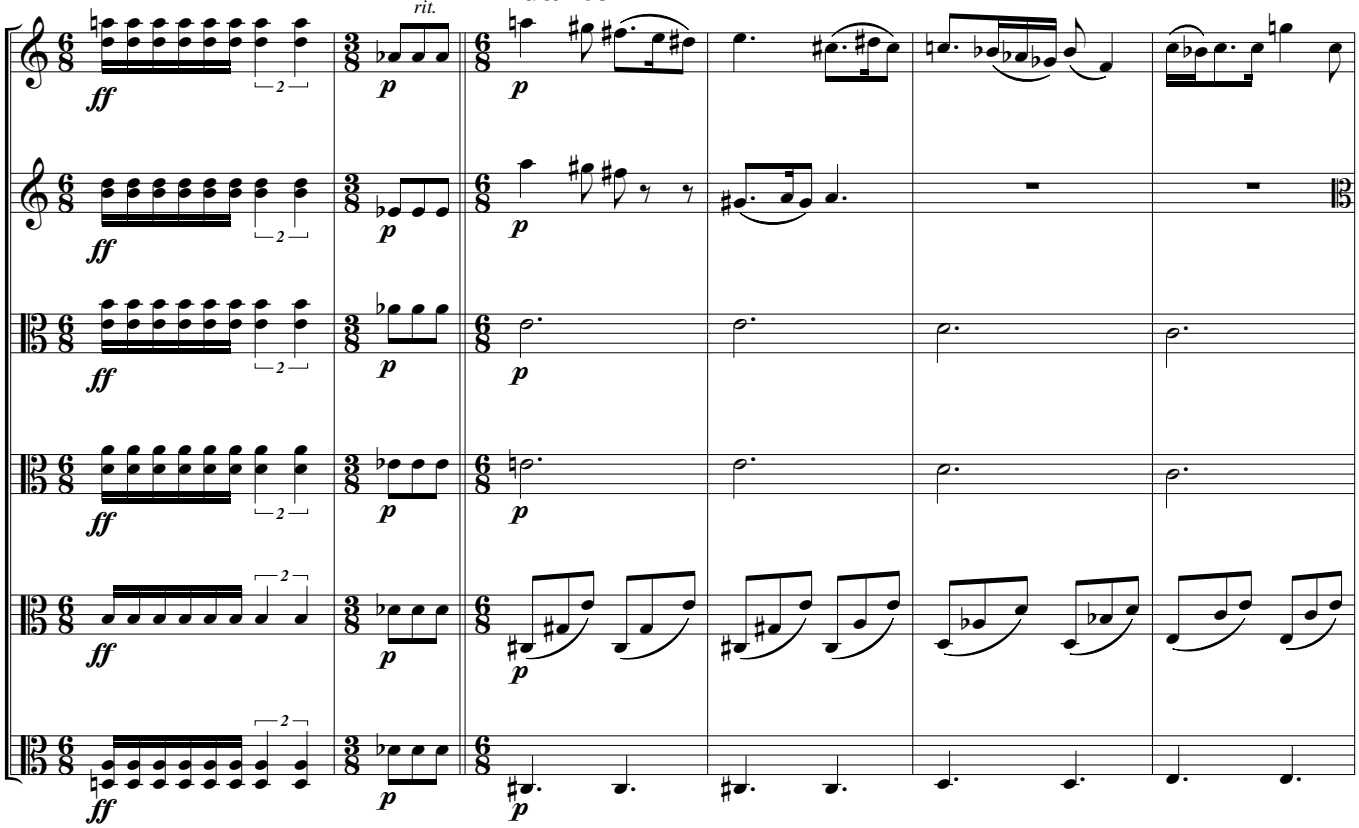


74

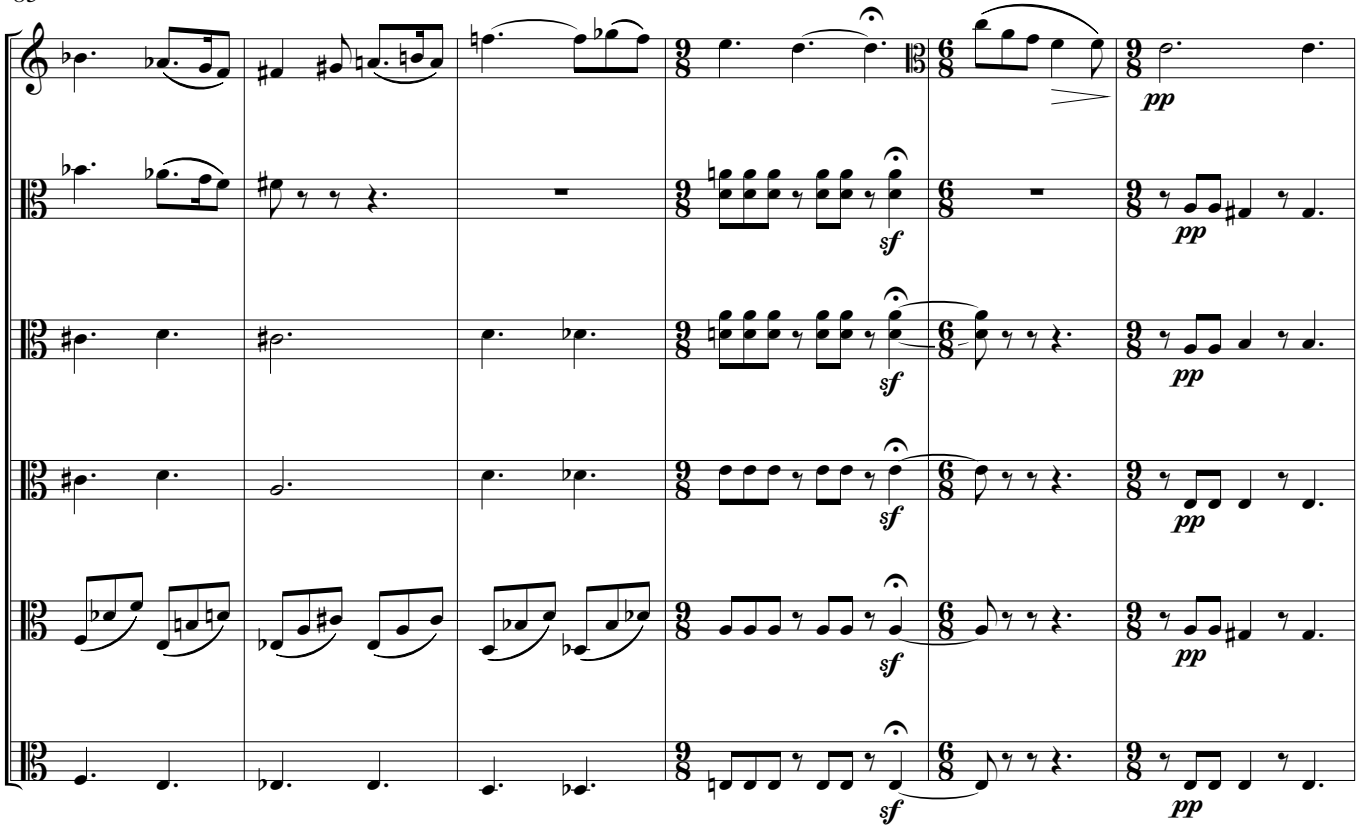


79

Andante

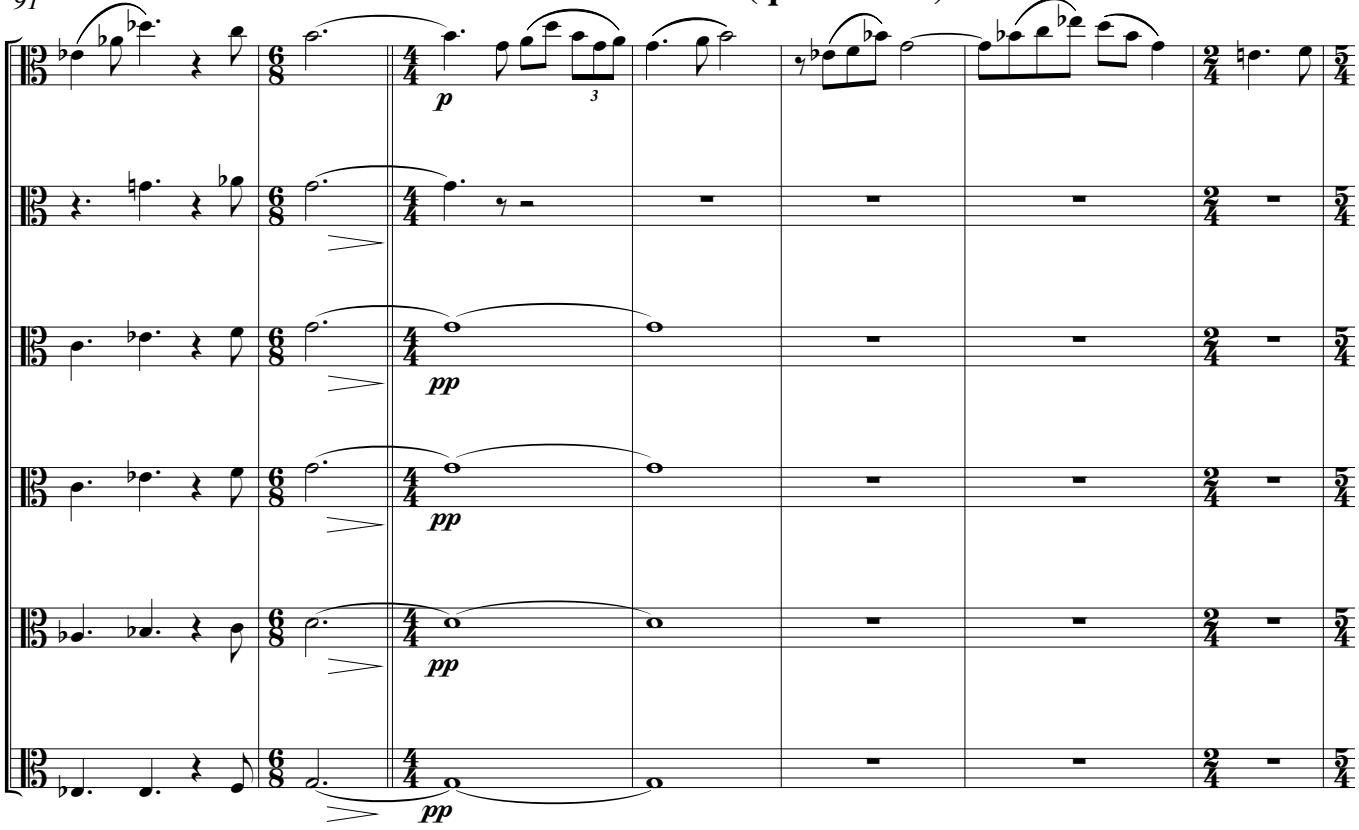


85

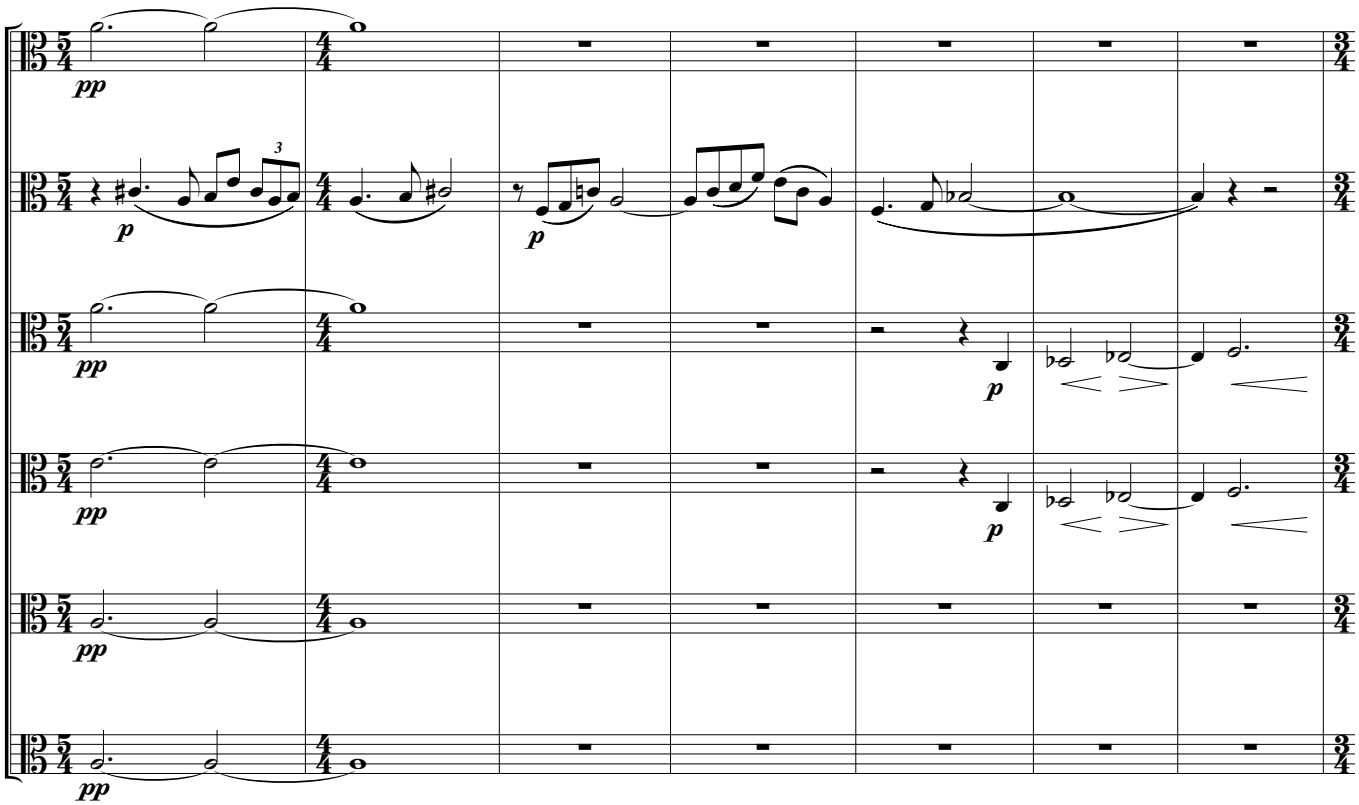


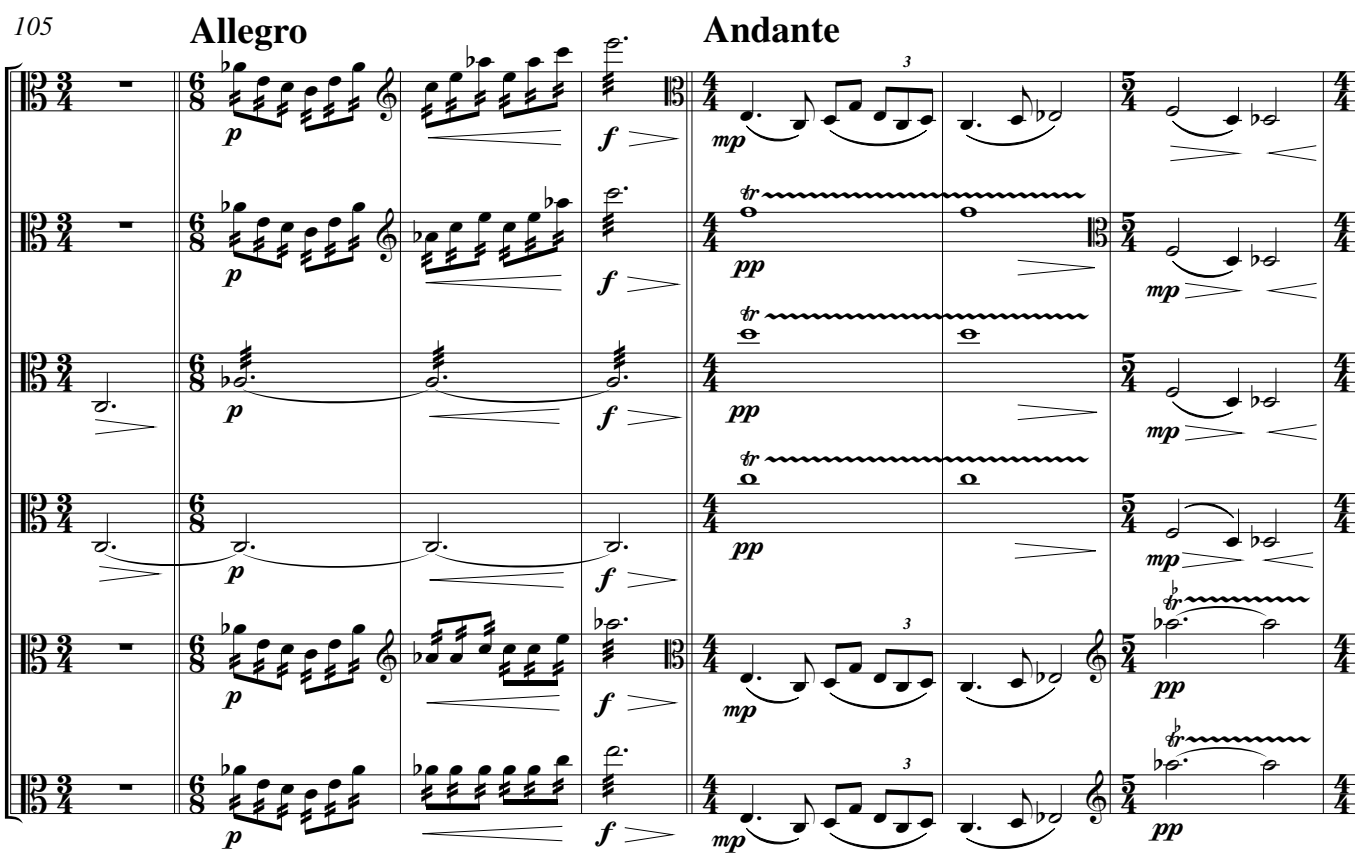
Andante liberamente (quasi recit.)

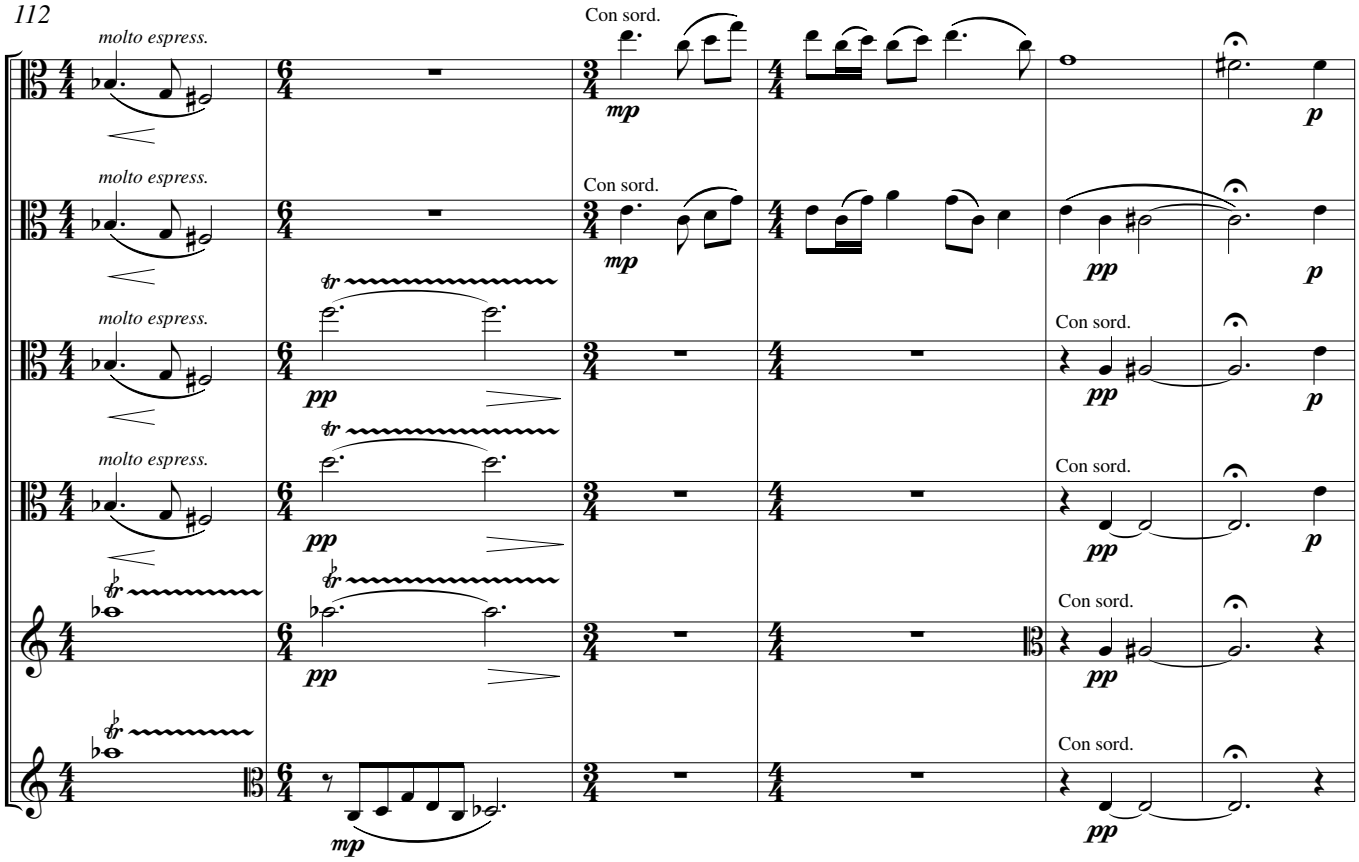
91

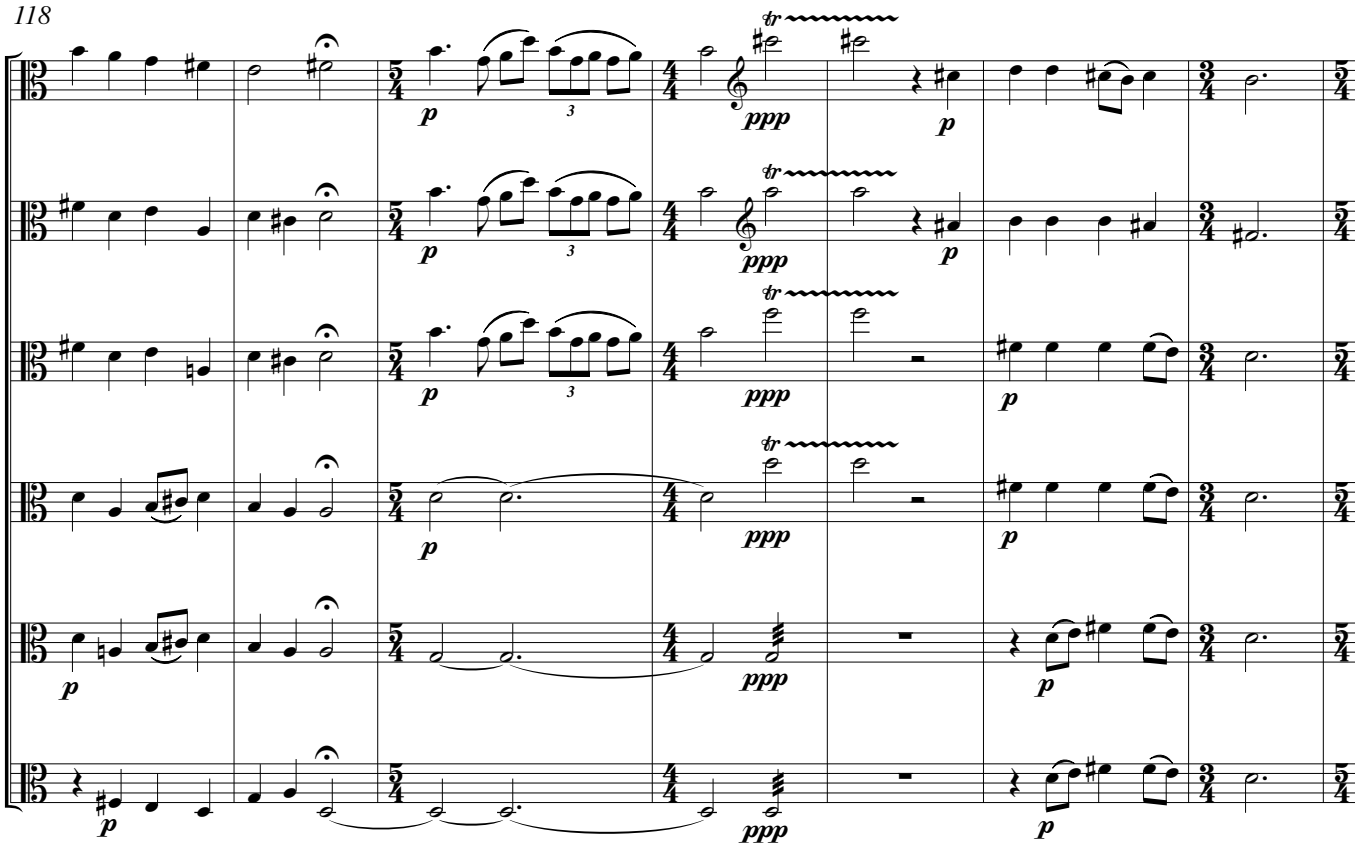


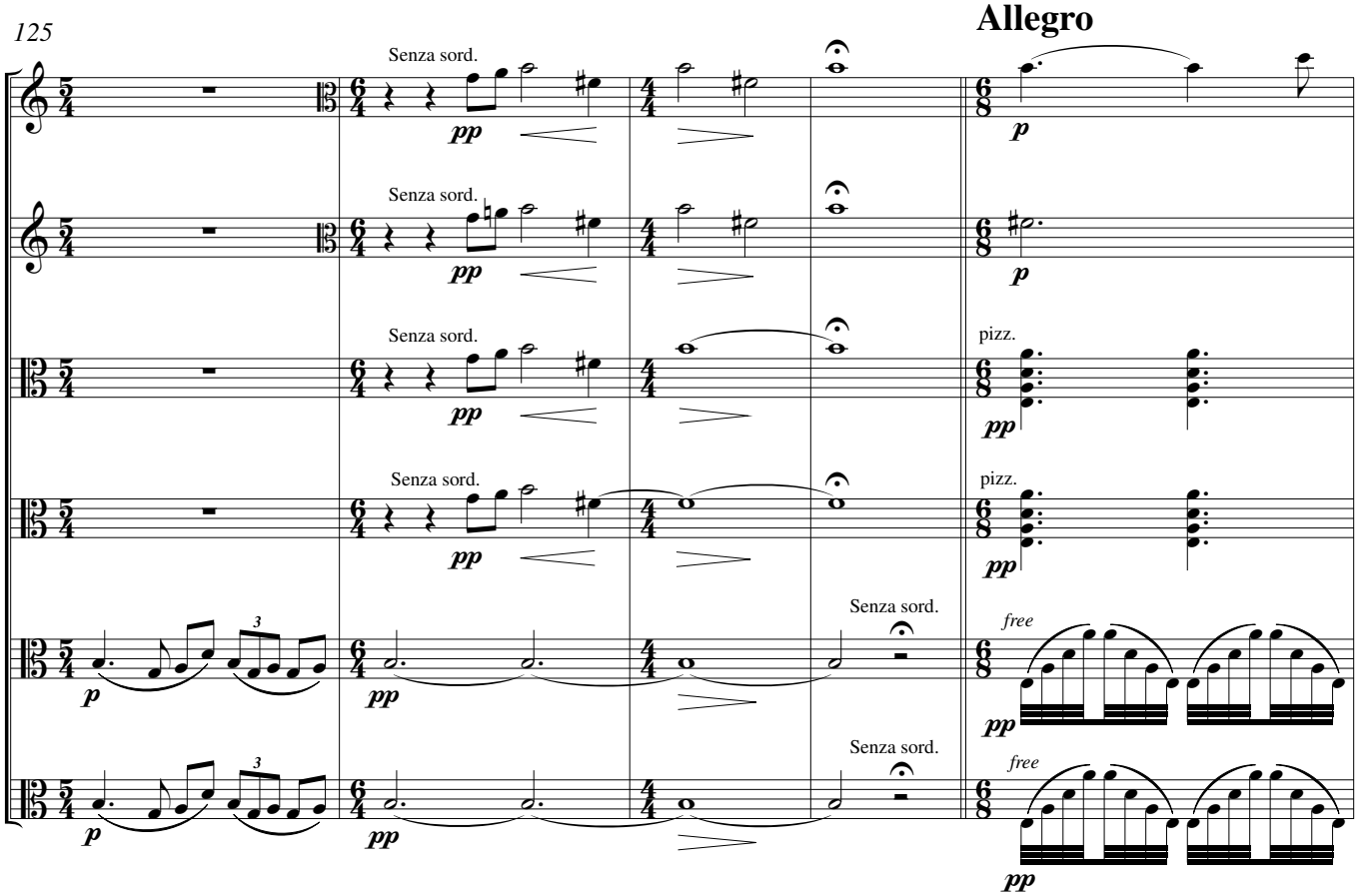
98



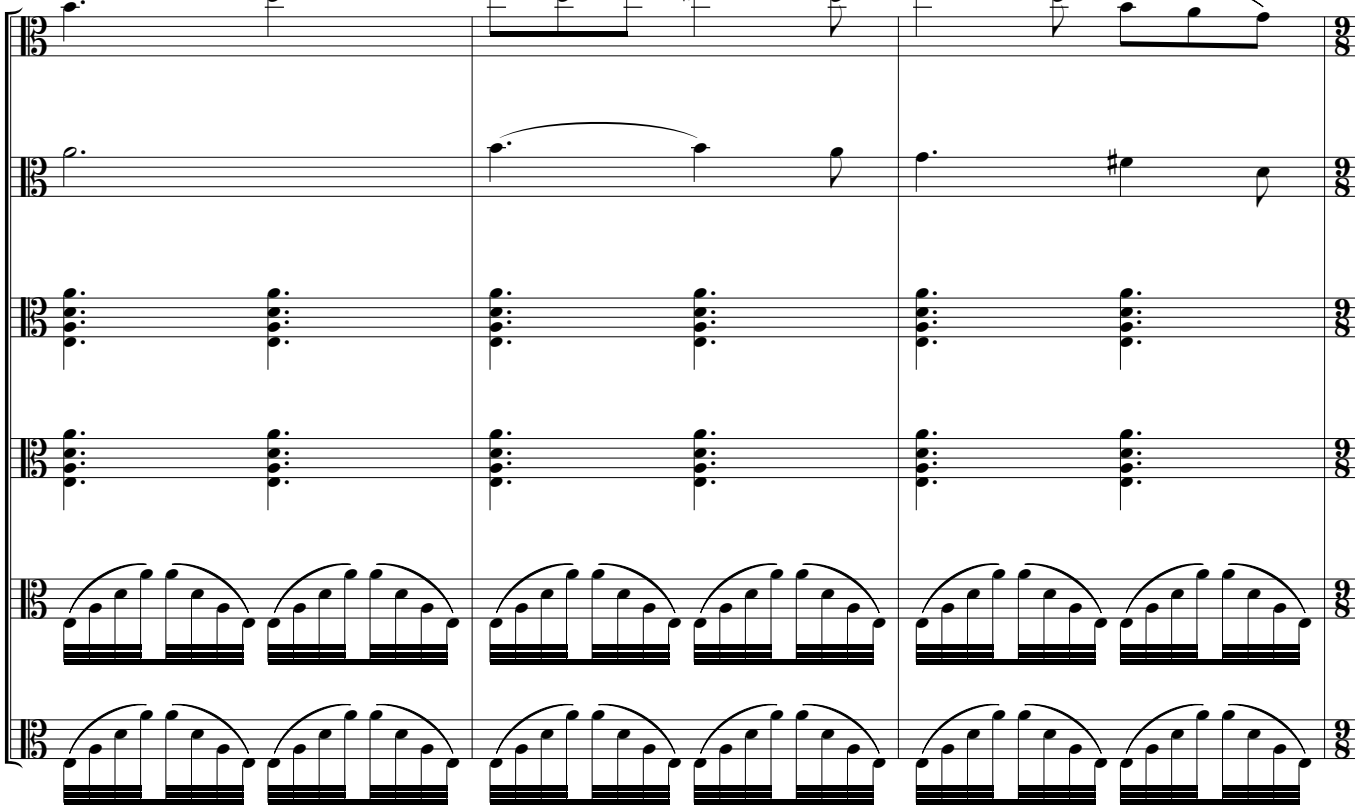

105
Allegro
Andante


112
molto espress.
Con sord.

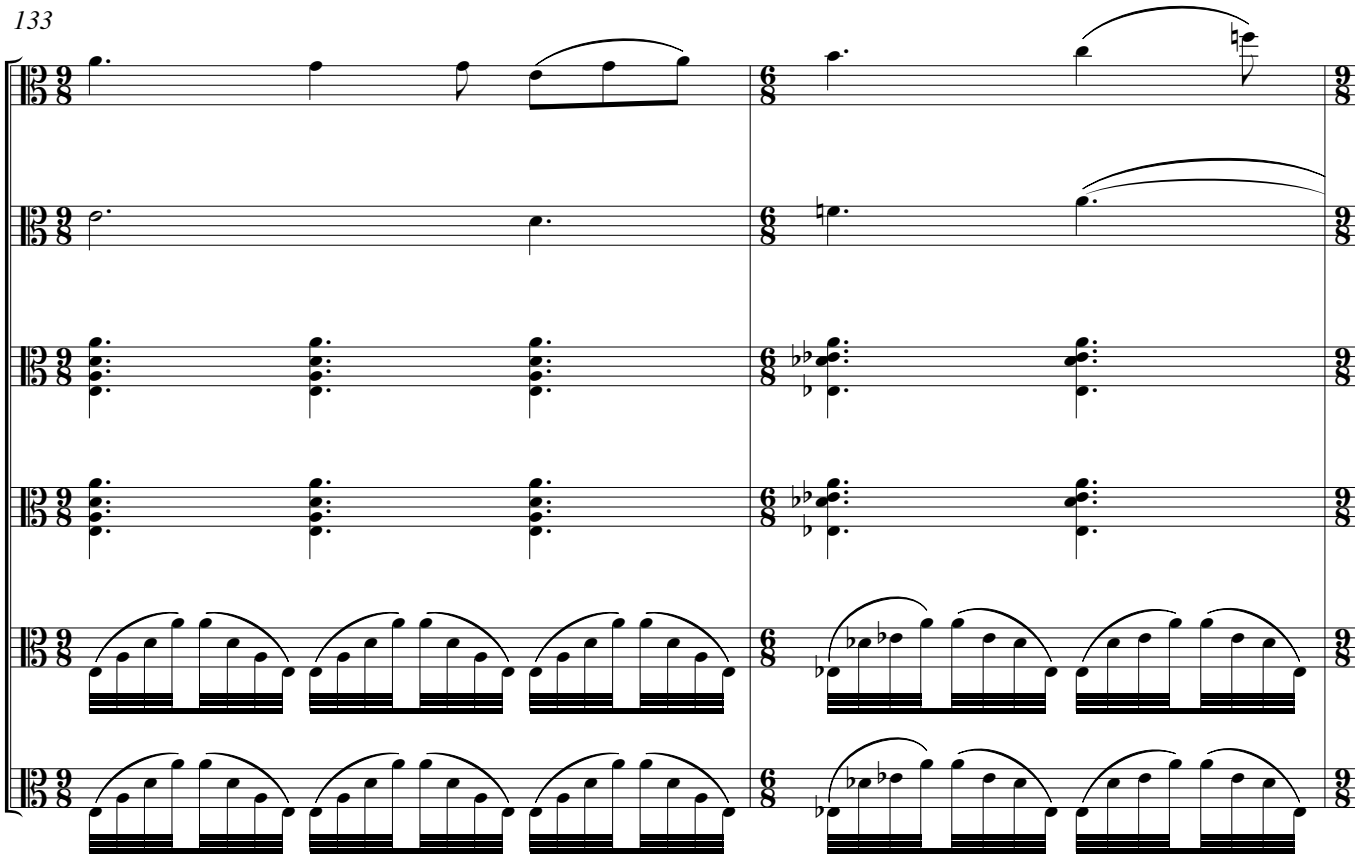

118
p
3
ppp
tr
p


125
Allegro
Senza sord.
pp
p
pizz.
free

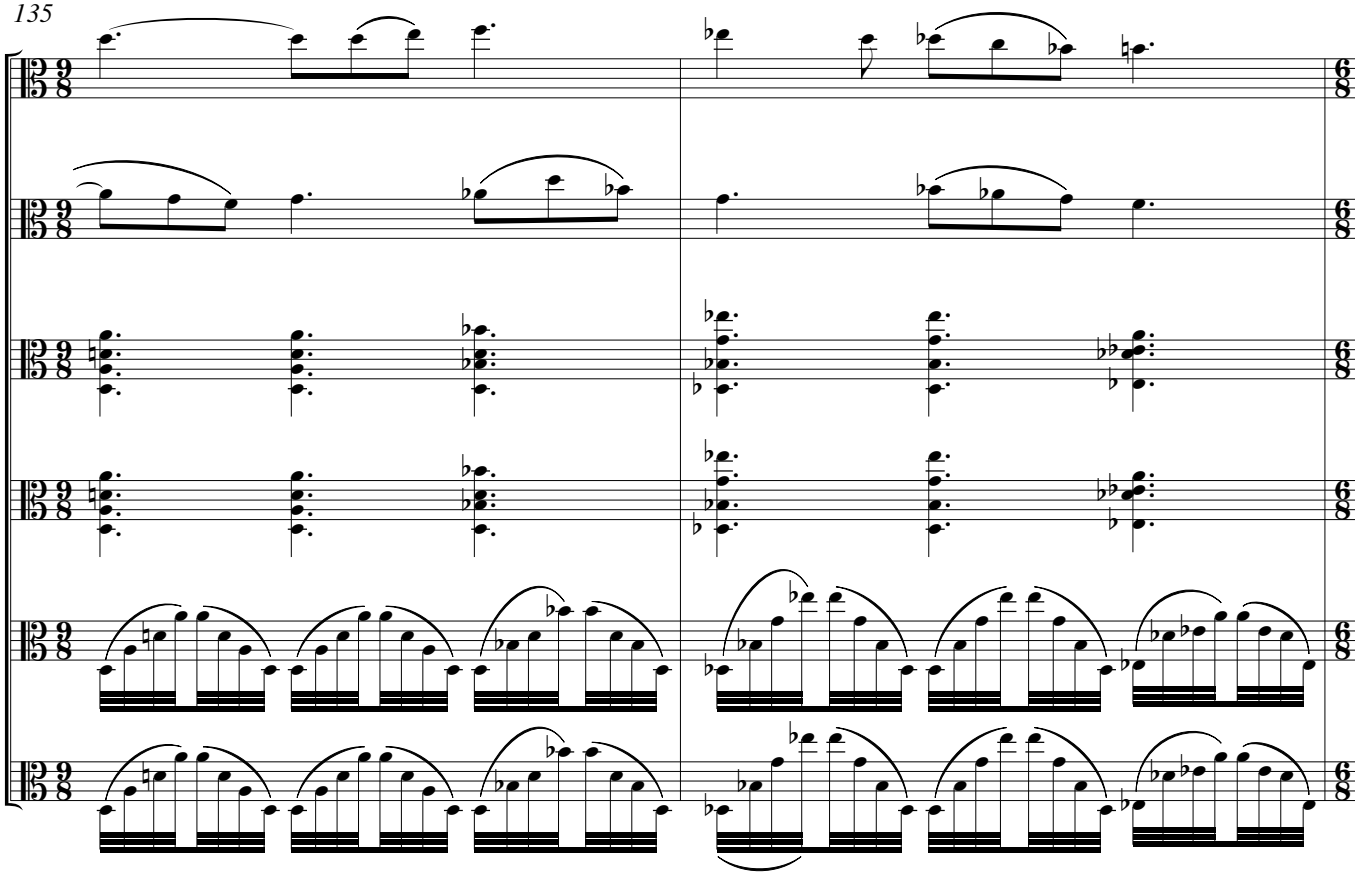
130



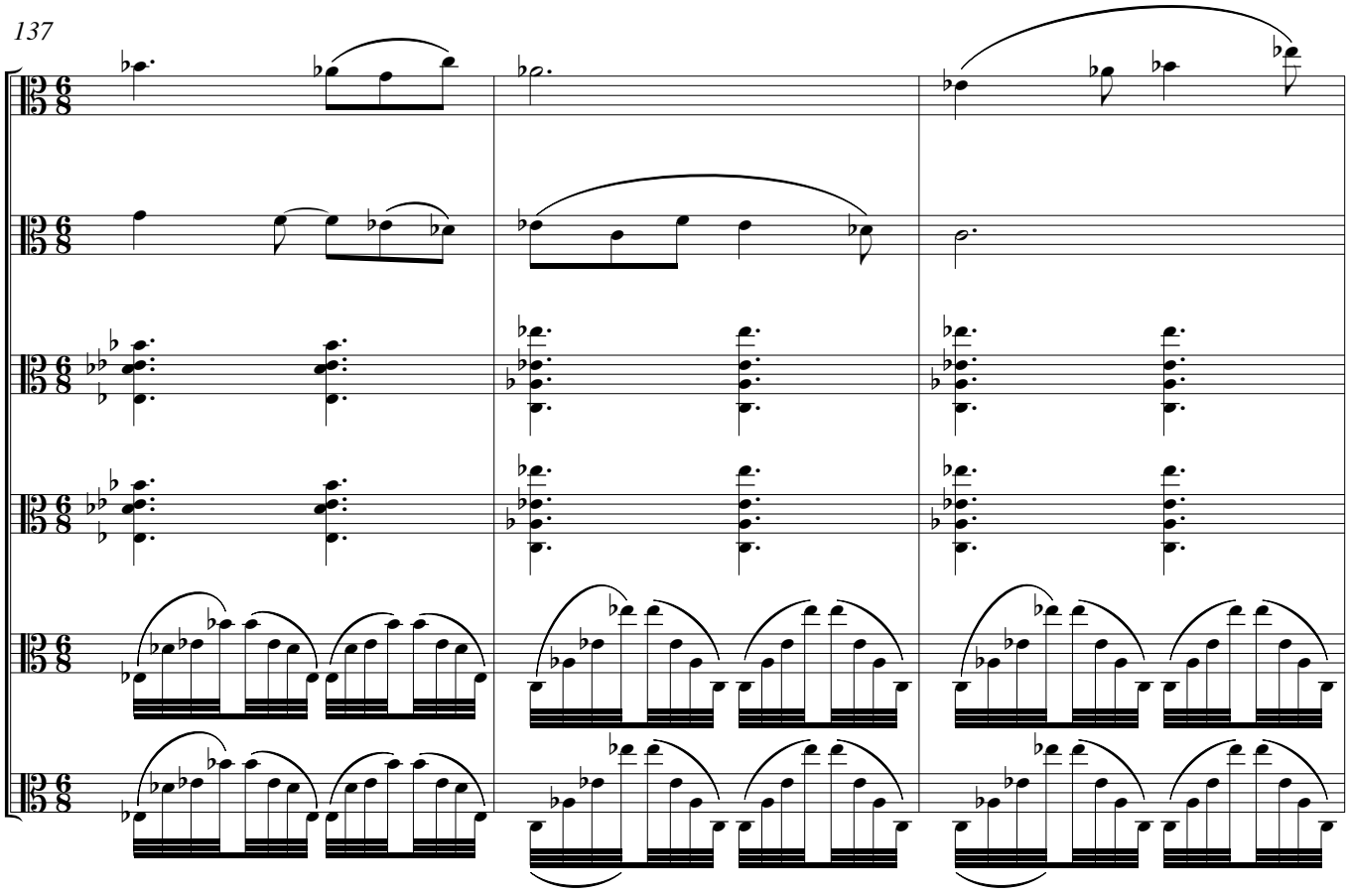
133



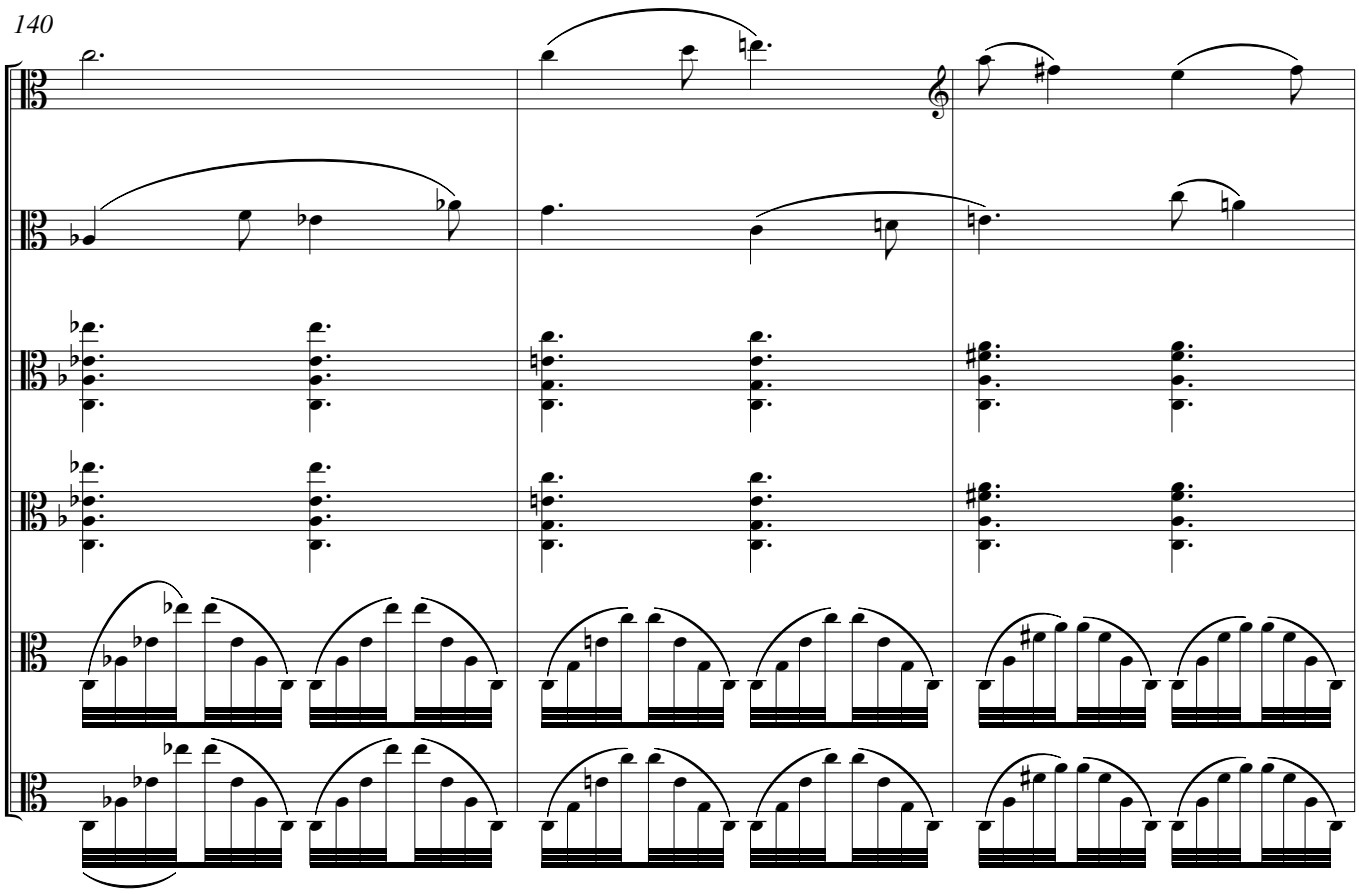
135



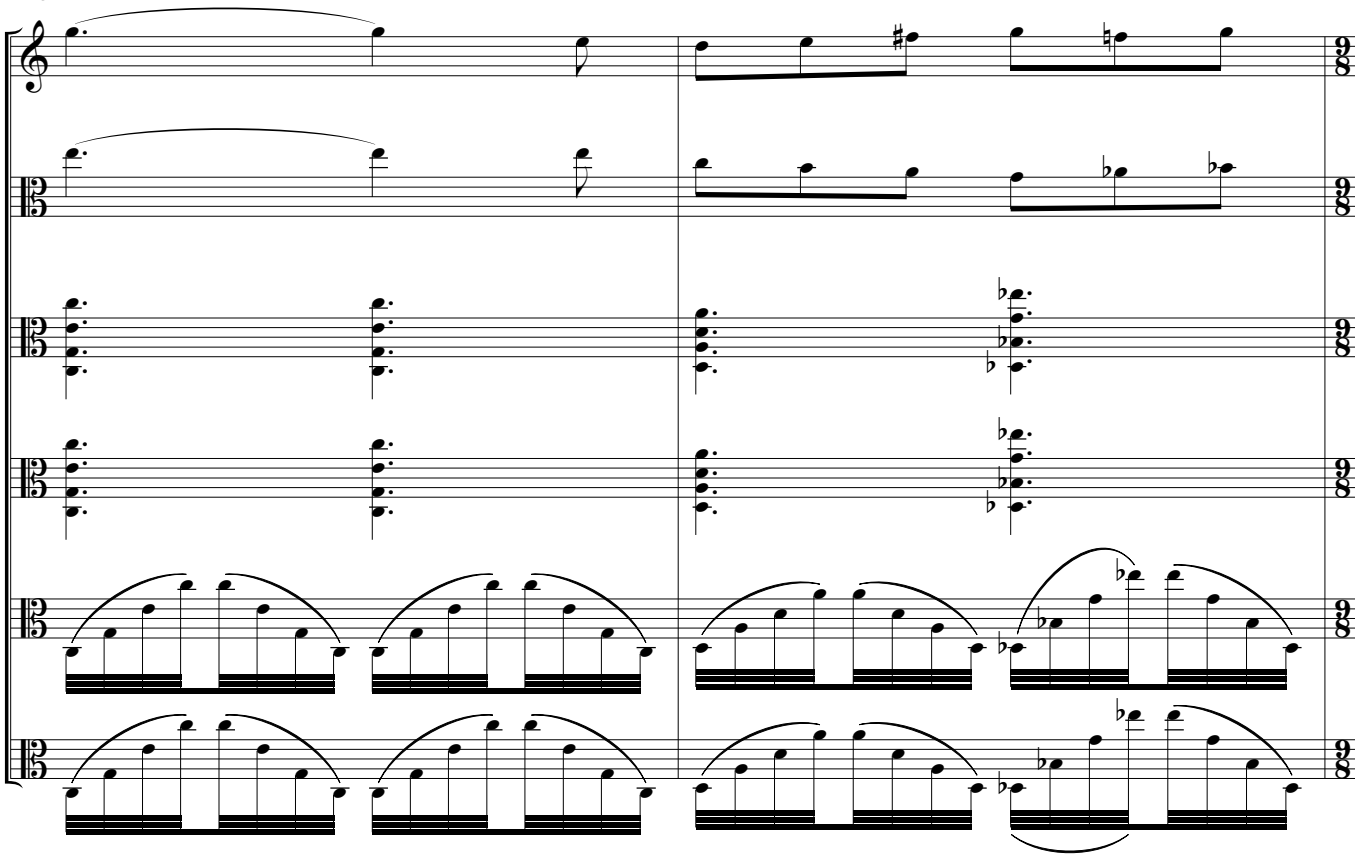
137



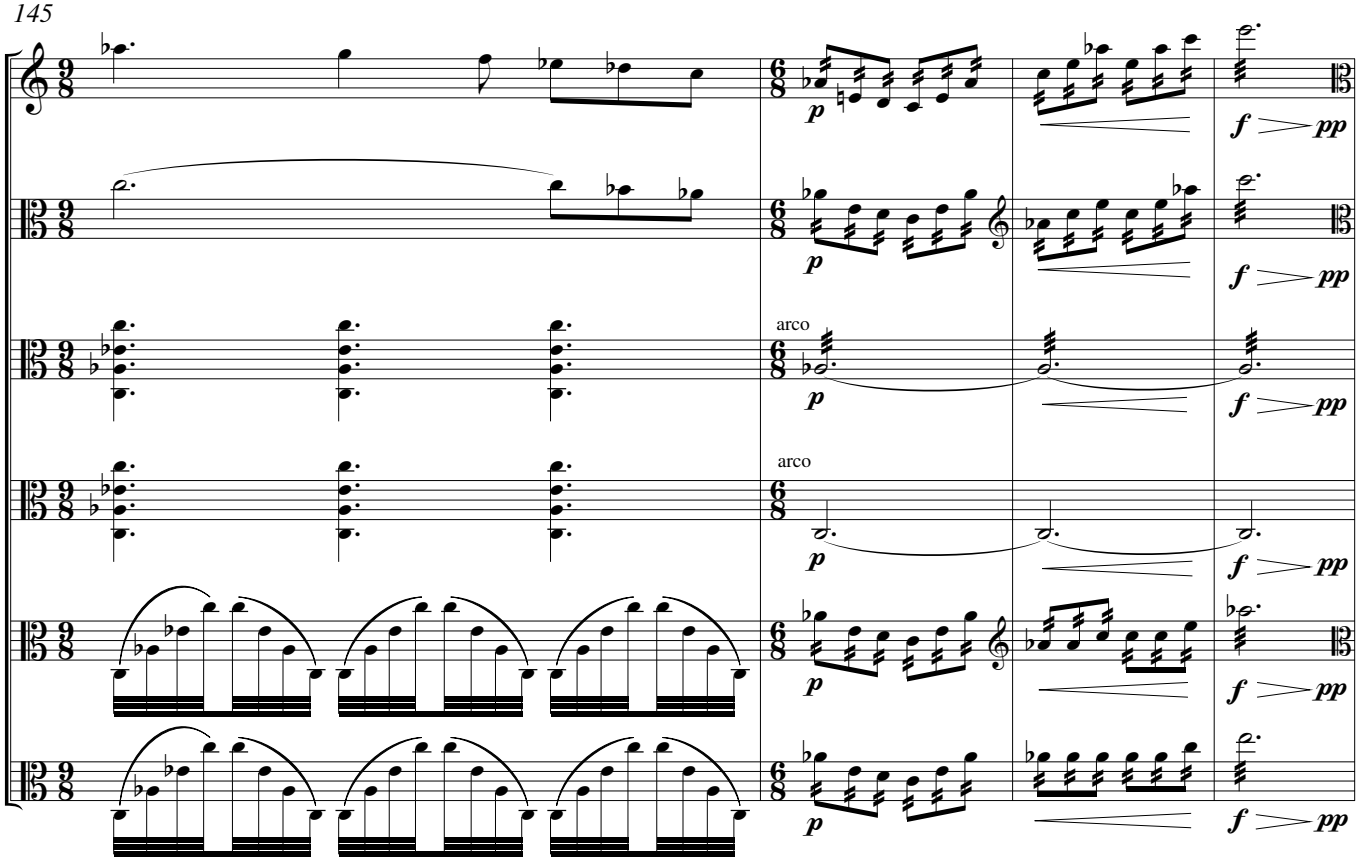
140



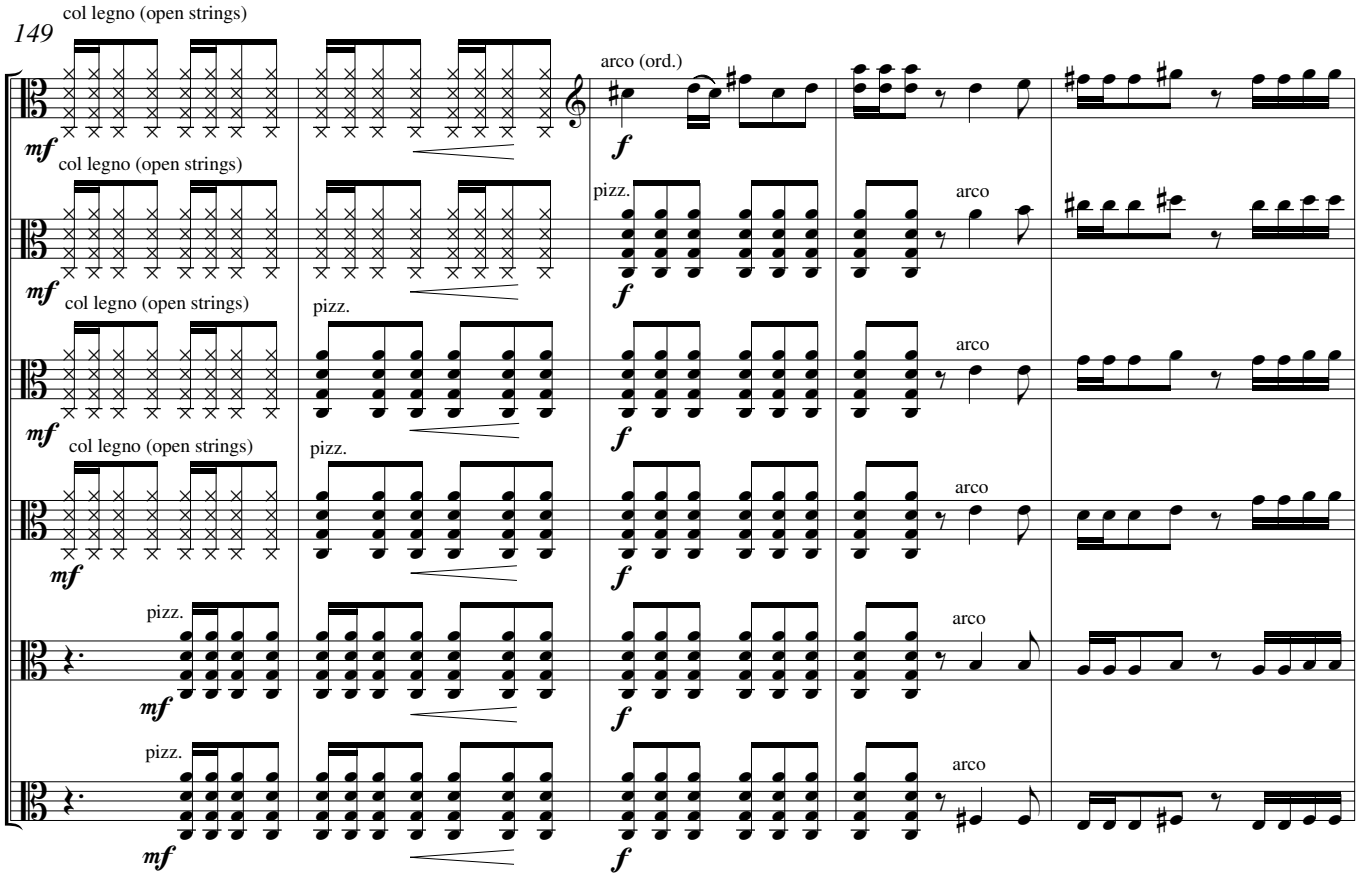
143



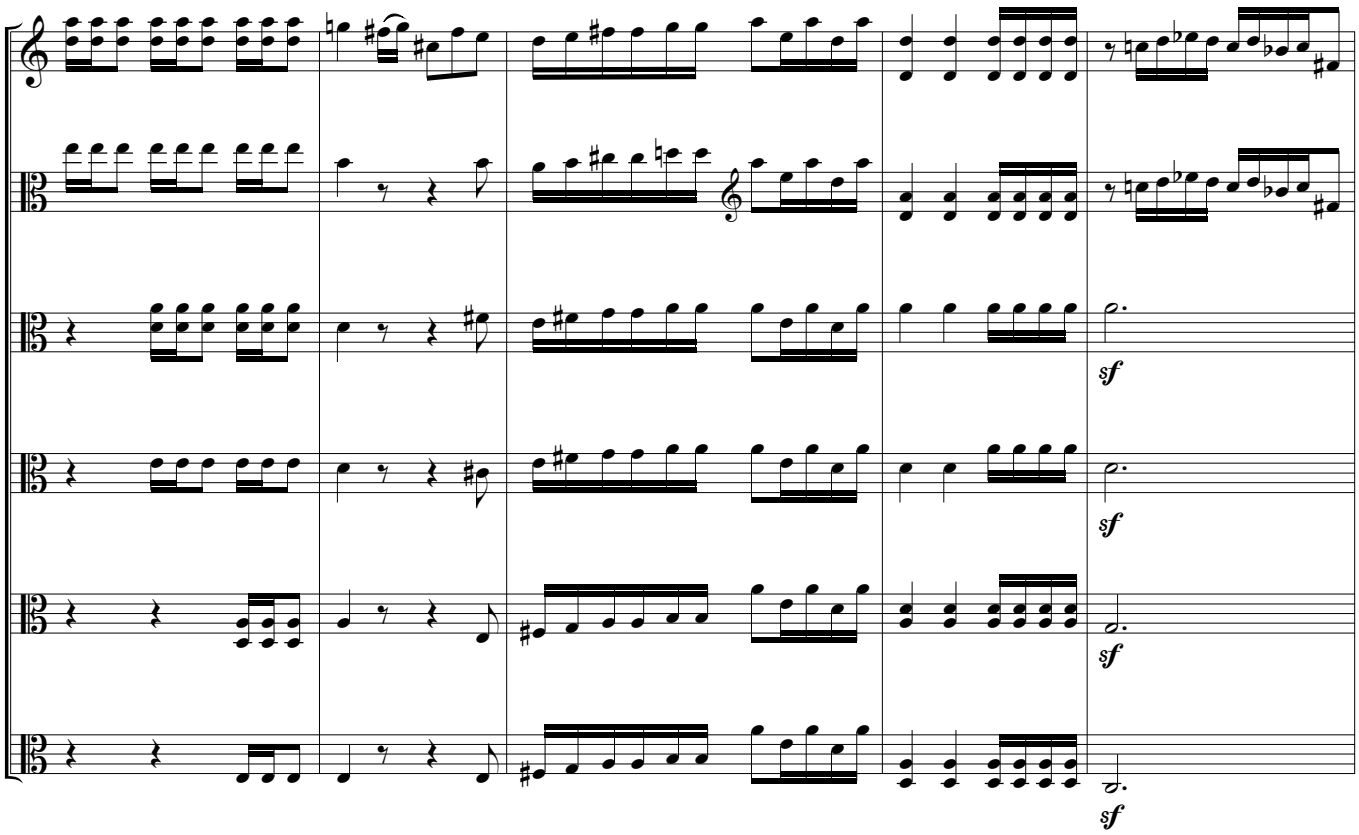
145


arco
arco
p
f
pp

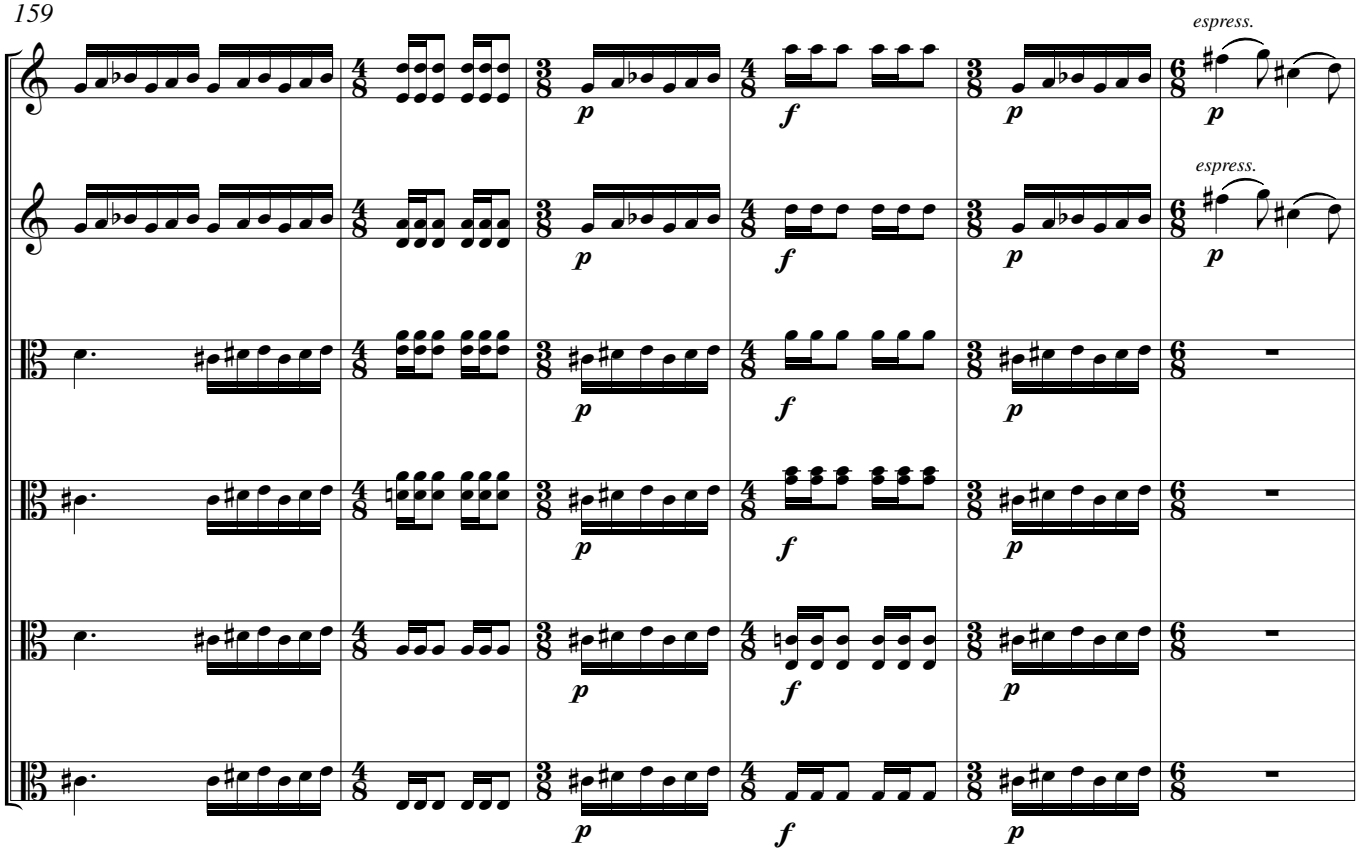
149


col legno (open strings)
col legno (open strings)
col legno (open strings)
col legno (open strings)
pizz.
pizz.
pizz.
pizz.
arco (ord.)
arco
arco
arco
arco
mf
f

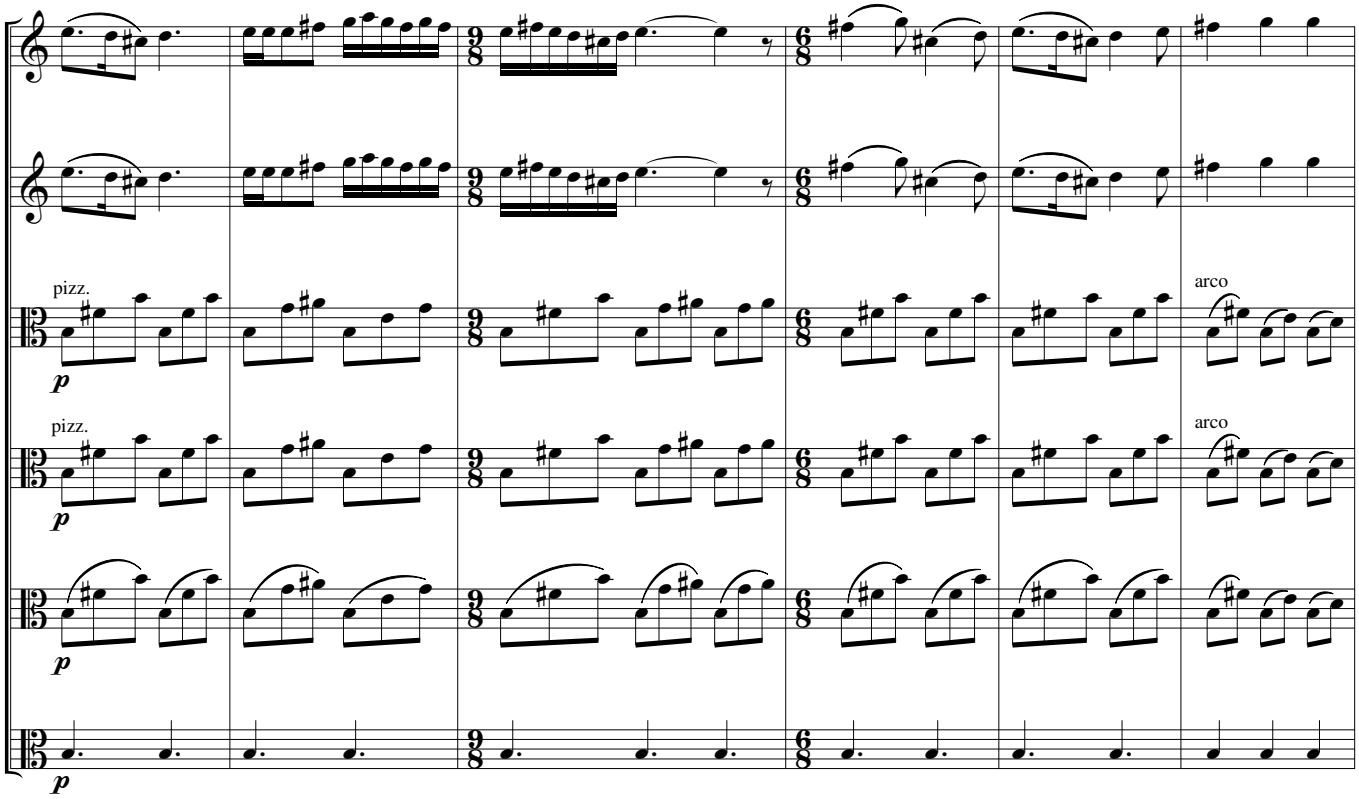
154



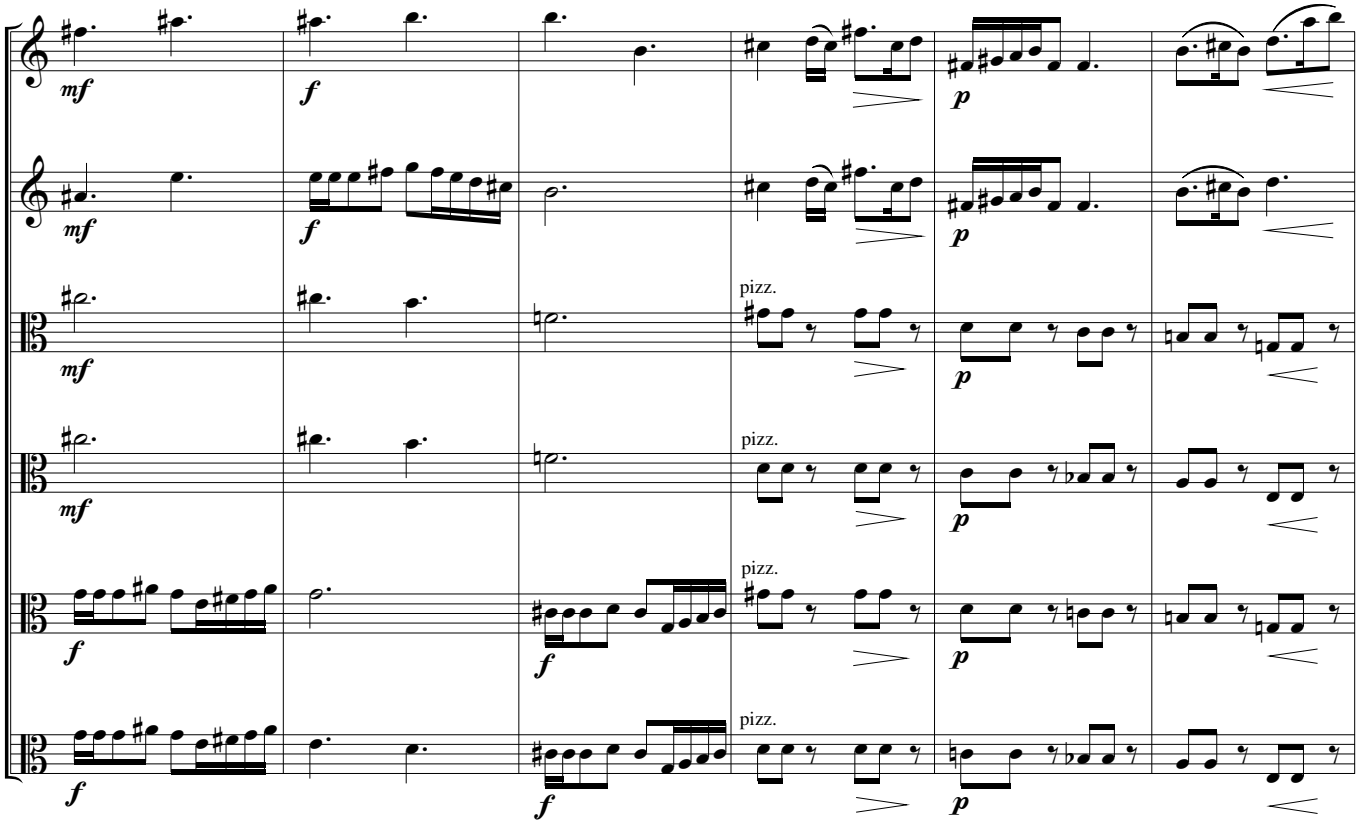
159



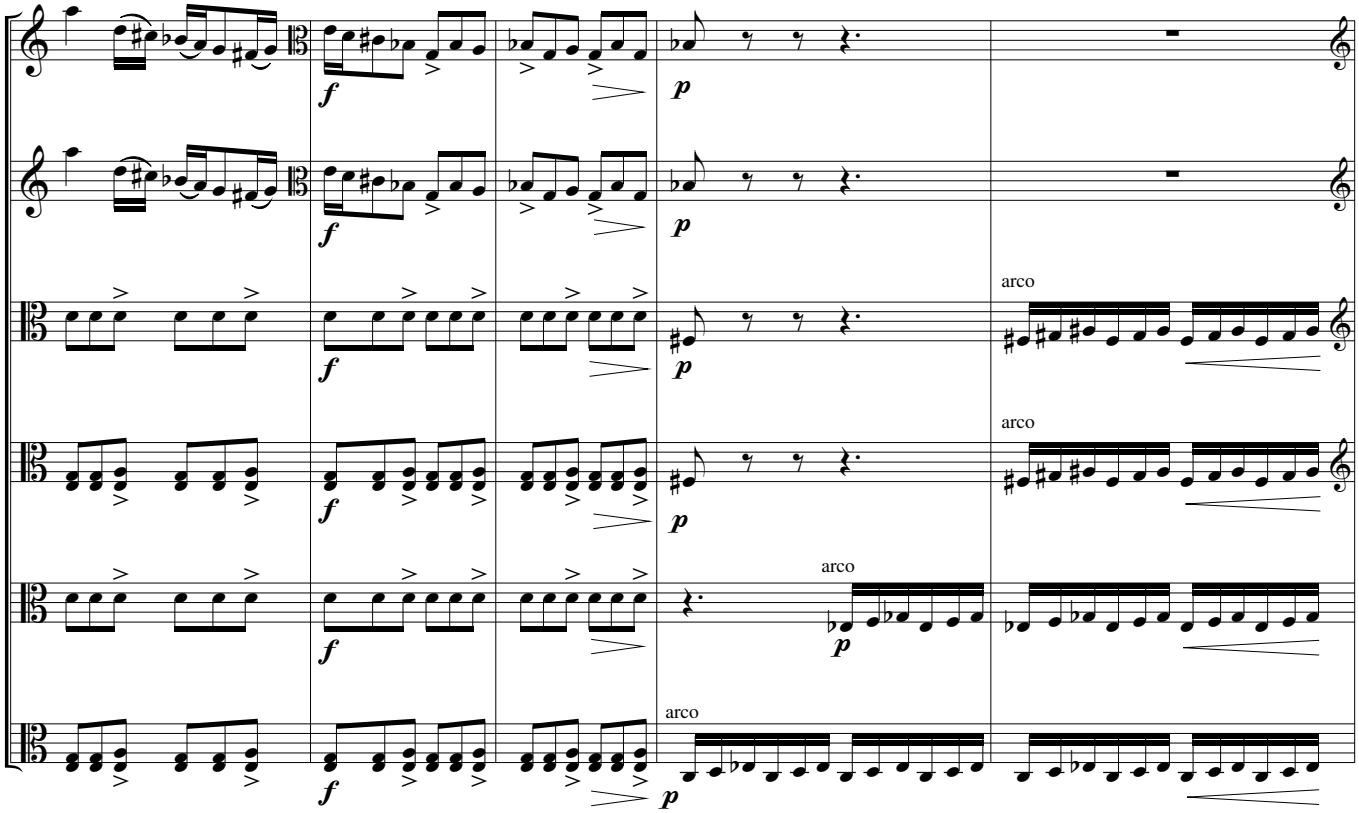
165



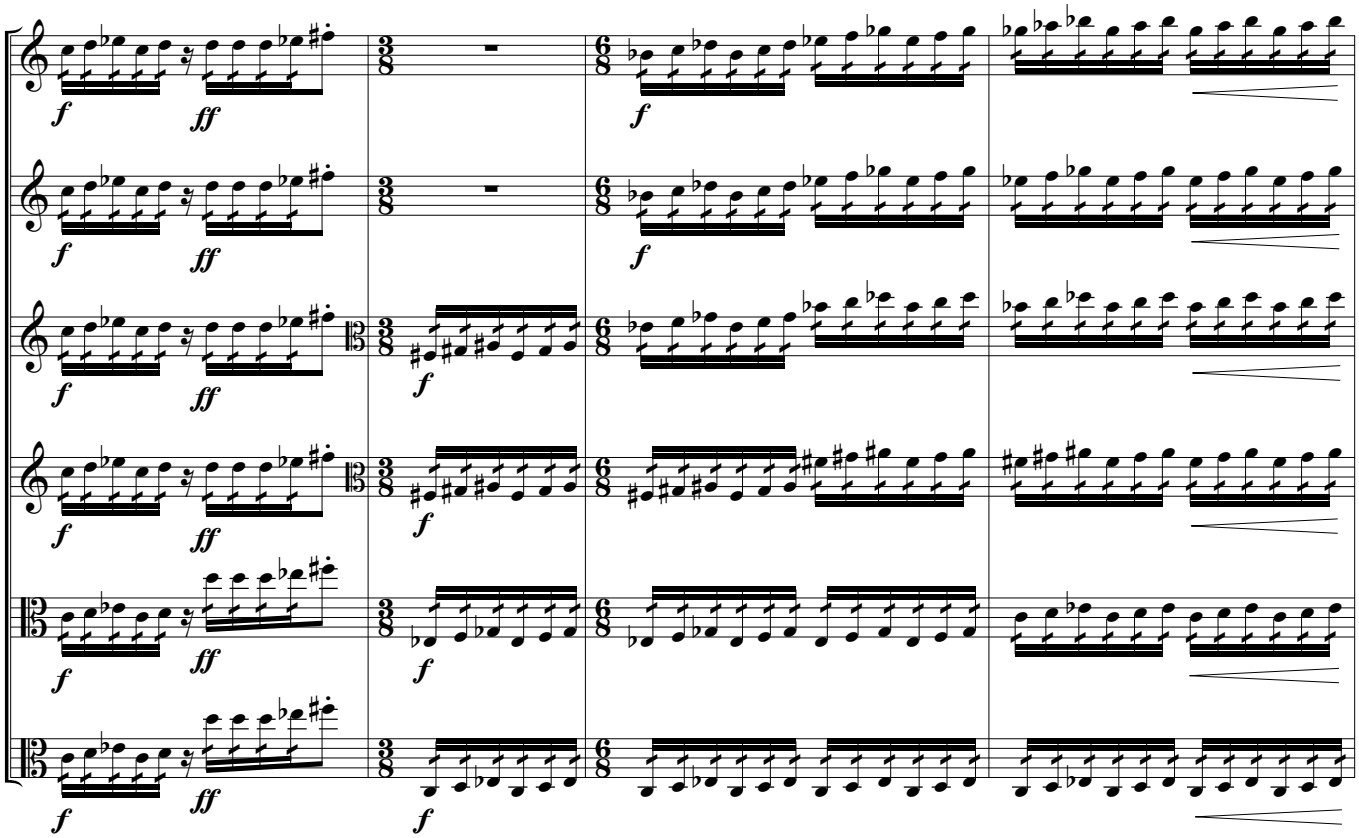
171

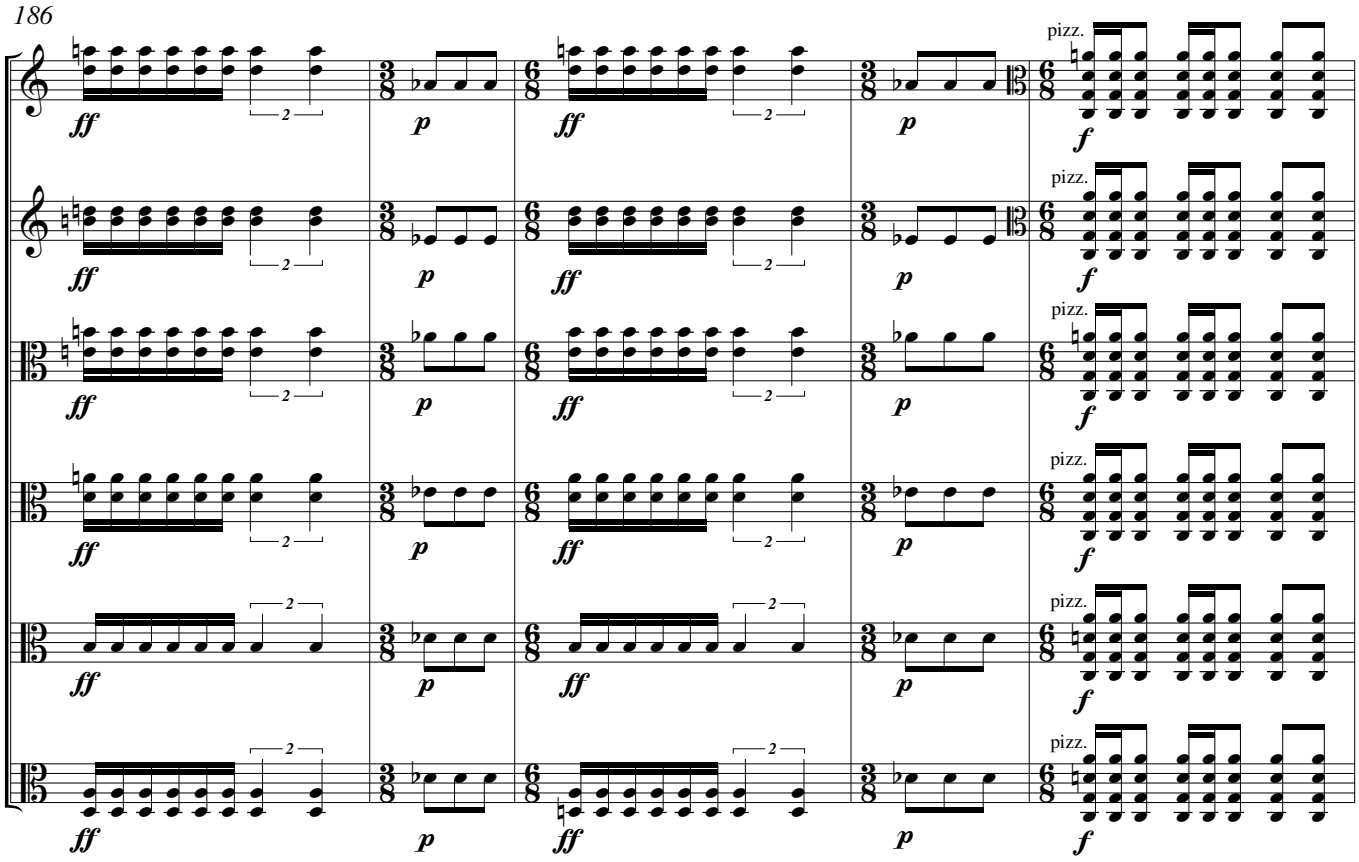


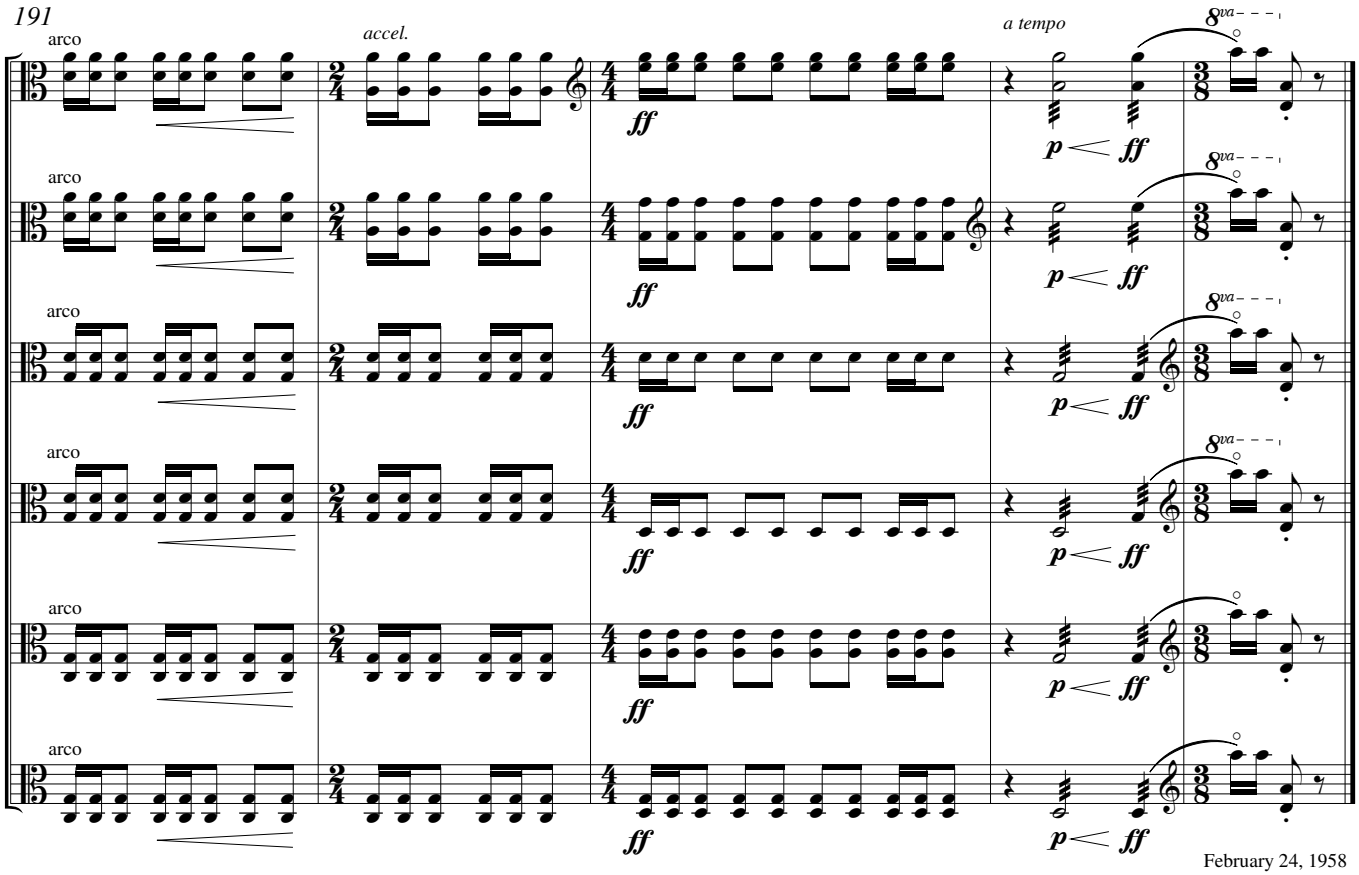
177



182







February 24, 1958

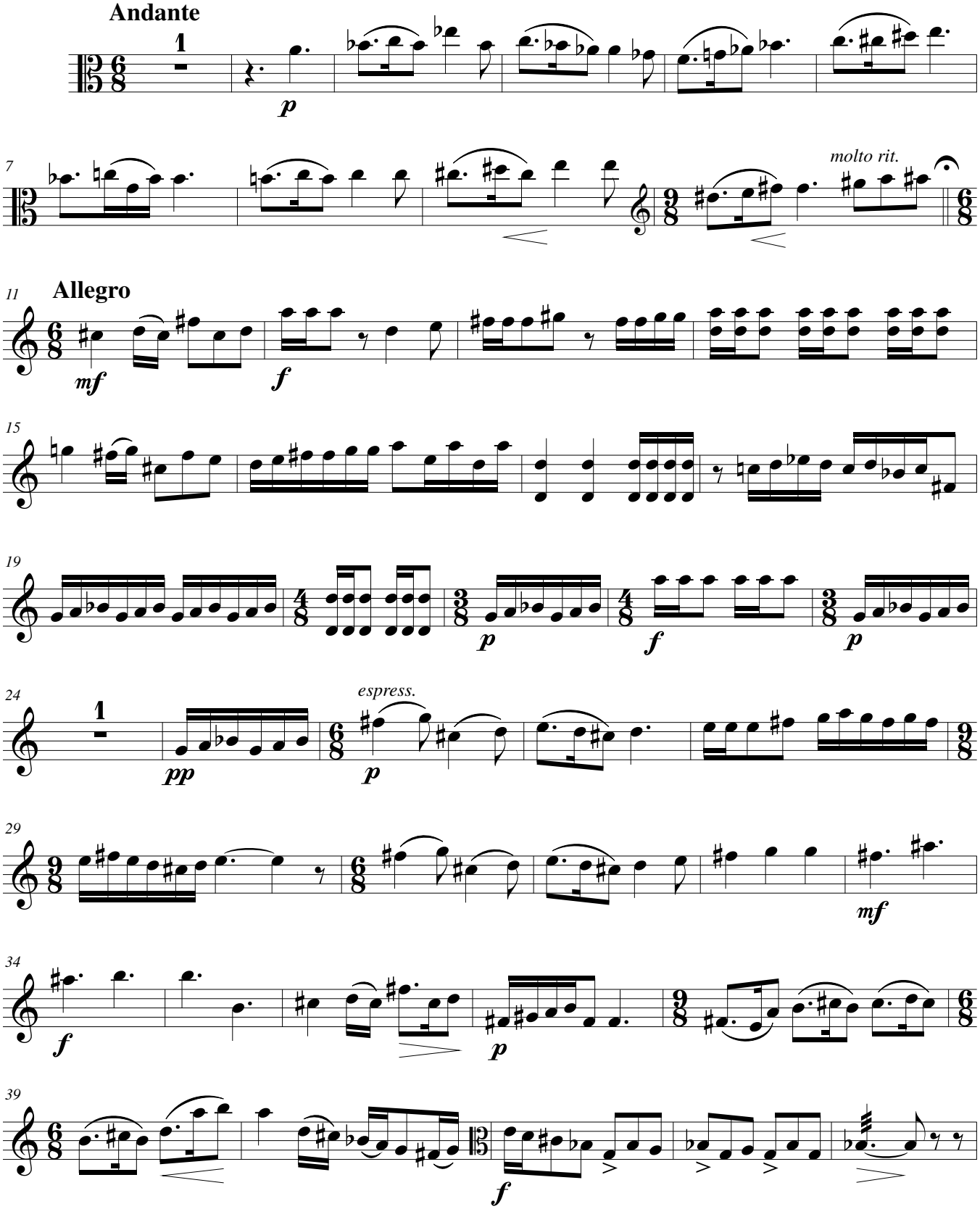
Viola I

Ballade

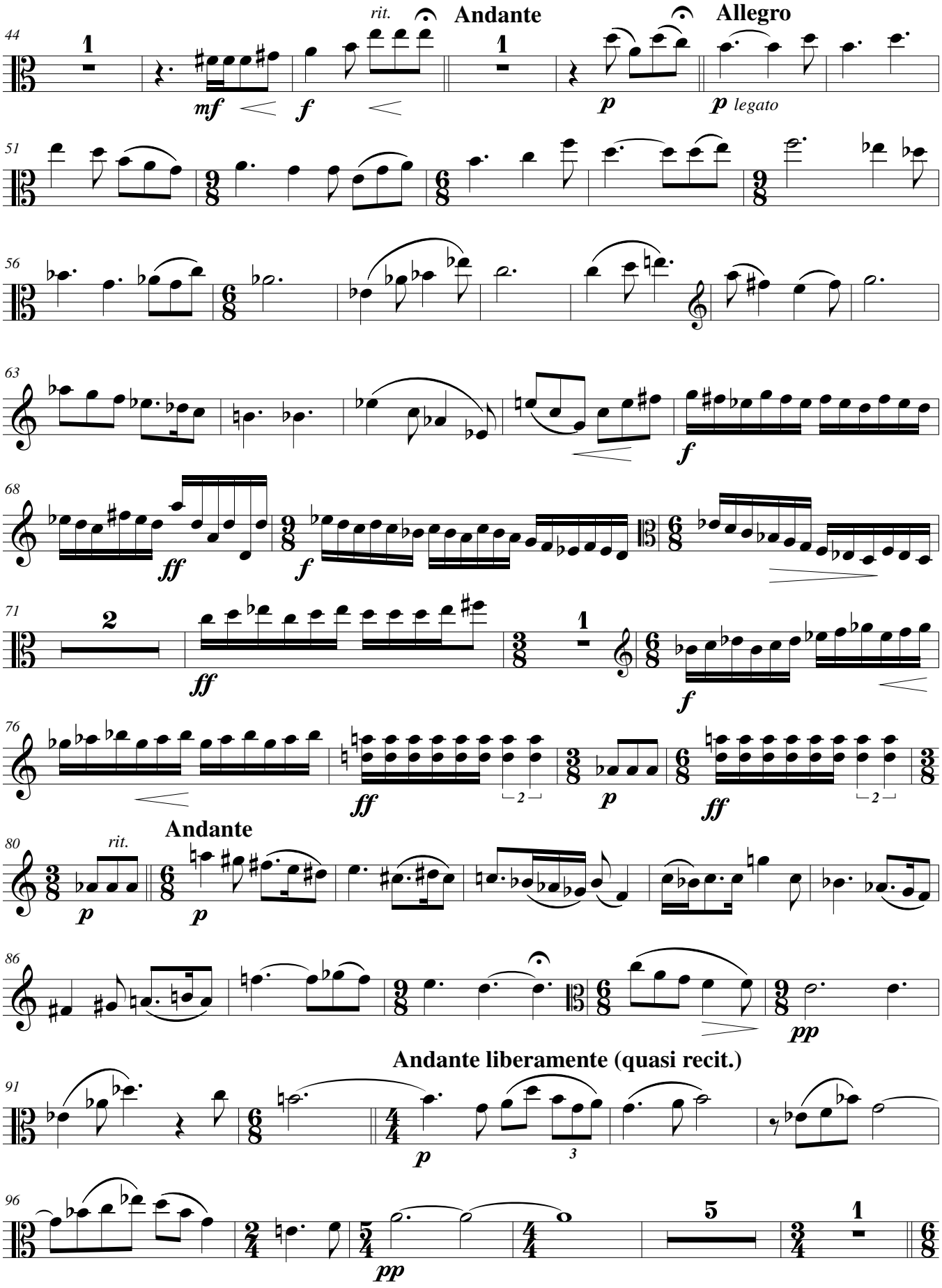
for Viola Sextet

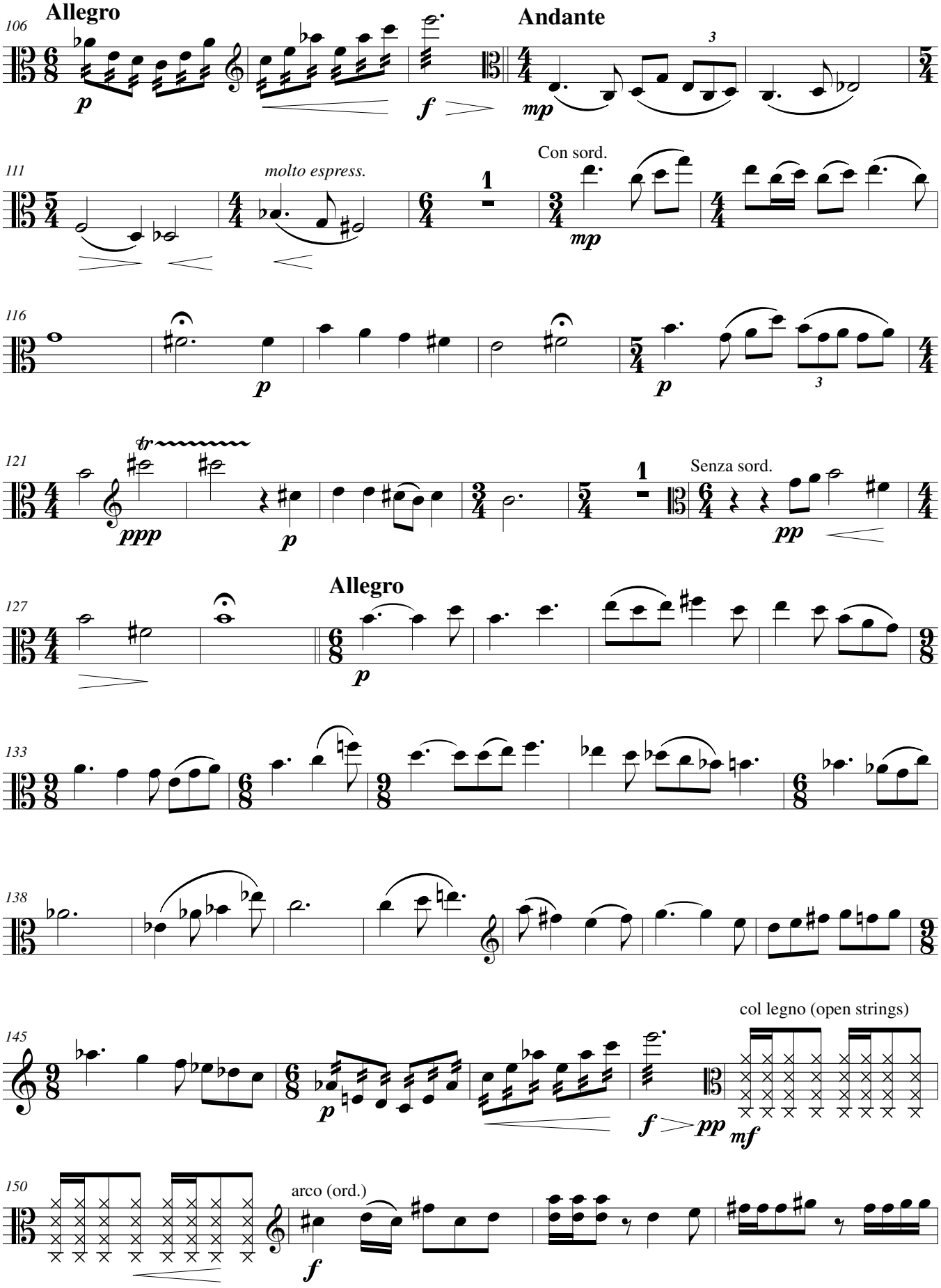
For Albert Gillis and His Viola Ensemble

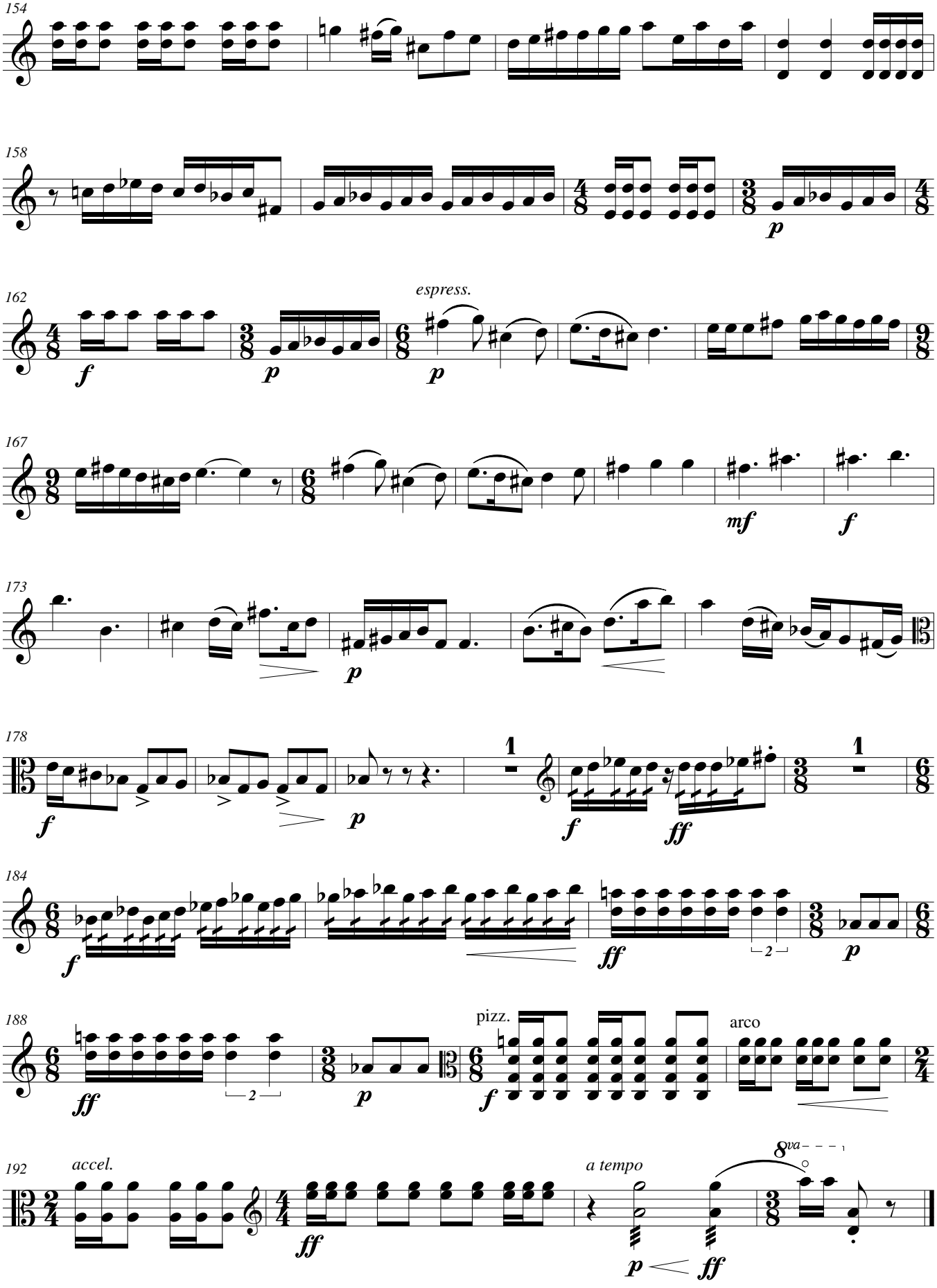
Paul A. Pisk
Edited by David M. Bynog



©American Viola Society 2016, AVS 043


44
rit.
Andante
Allegro
mf
f
p
p legato
51
56
63
f
68
ff
f
71
ff
f
76
ff
p
ff
80
Andante
rit.
p
p
86
pp
Andante liberamente (quasi recit.)
91
p
96
pp


106
Allegro
Andante
111
molto espress.
Con sord.
116
121
Senza sord.
127
Allegro
133
138
145
col legno (open strings)
150
arco (ord.)


154
158
162
espress.
167
173
178
184
188
pizz.
arco
192
accel.
a tempo
8va

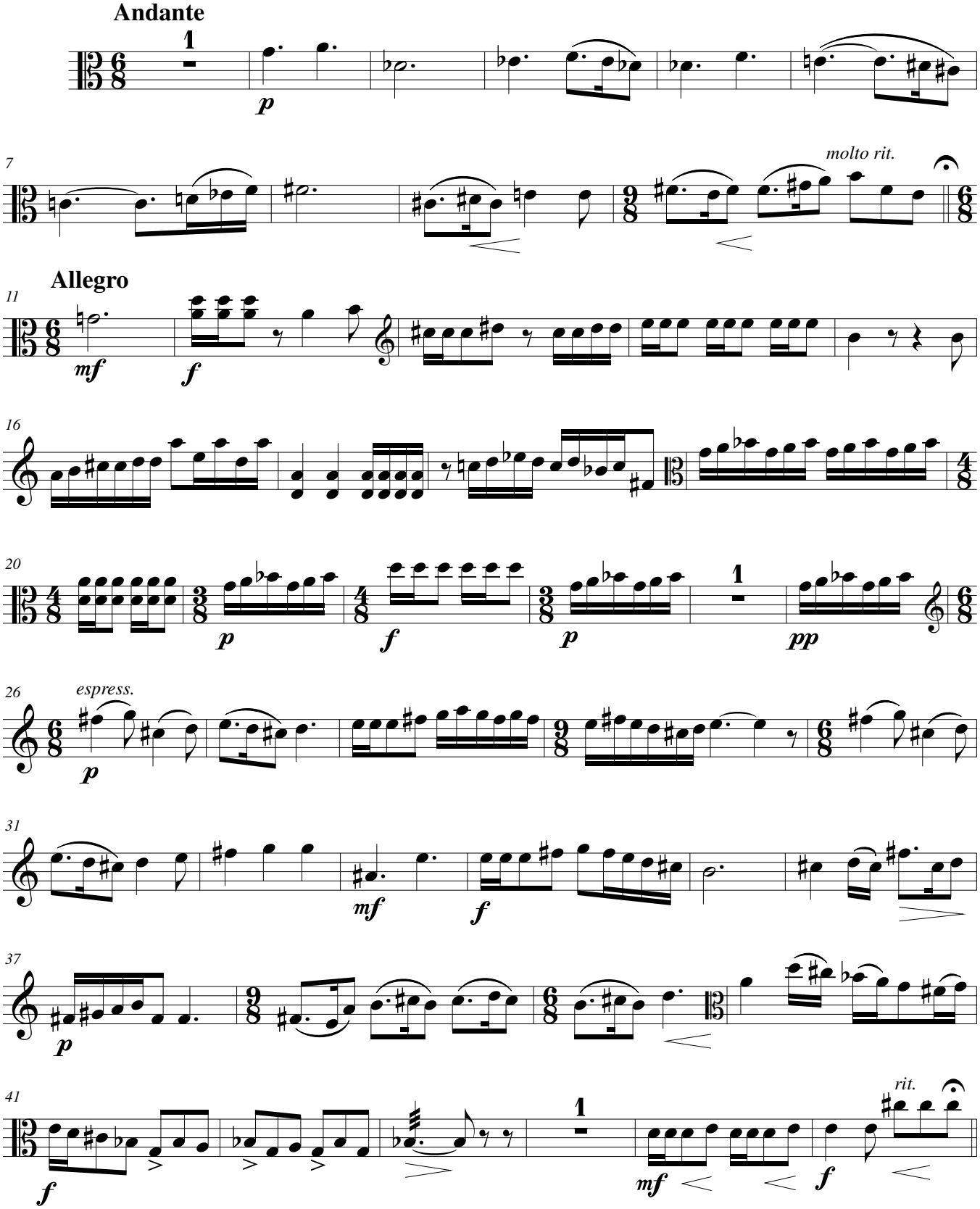
Viola II

Ballade

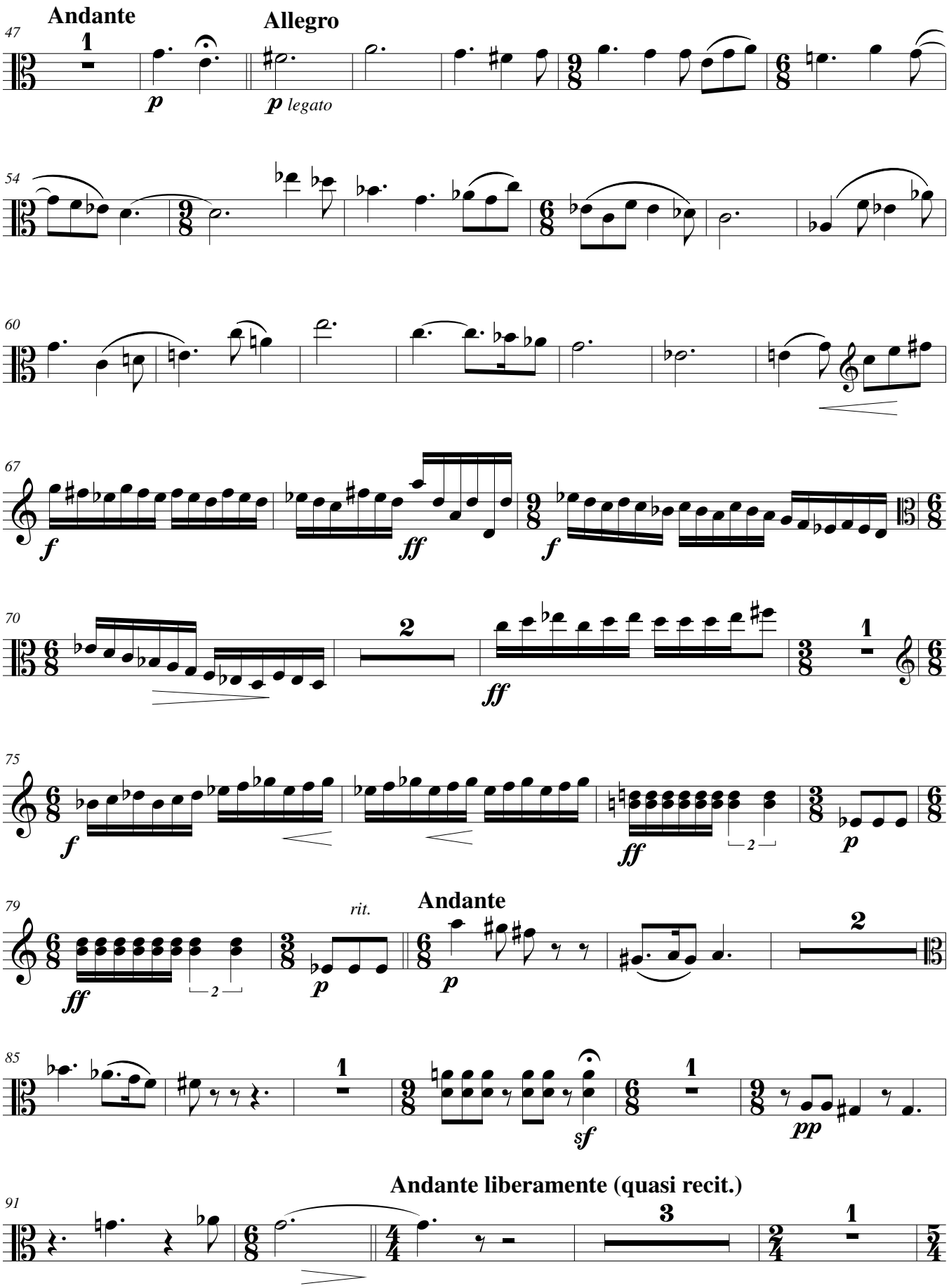
for Viola Sextet

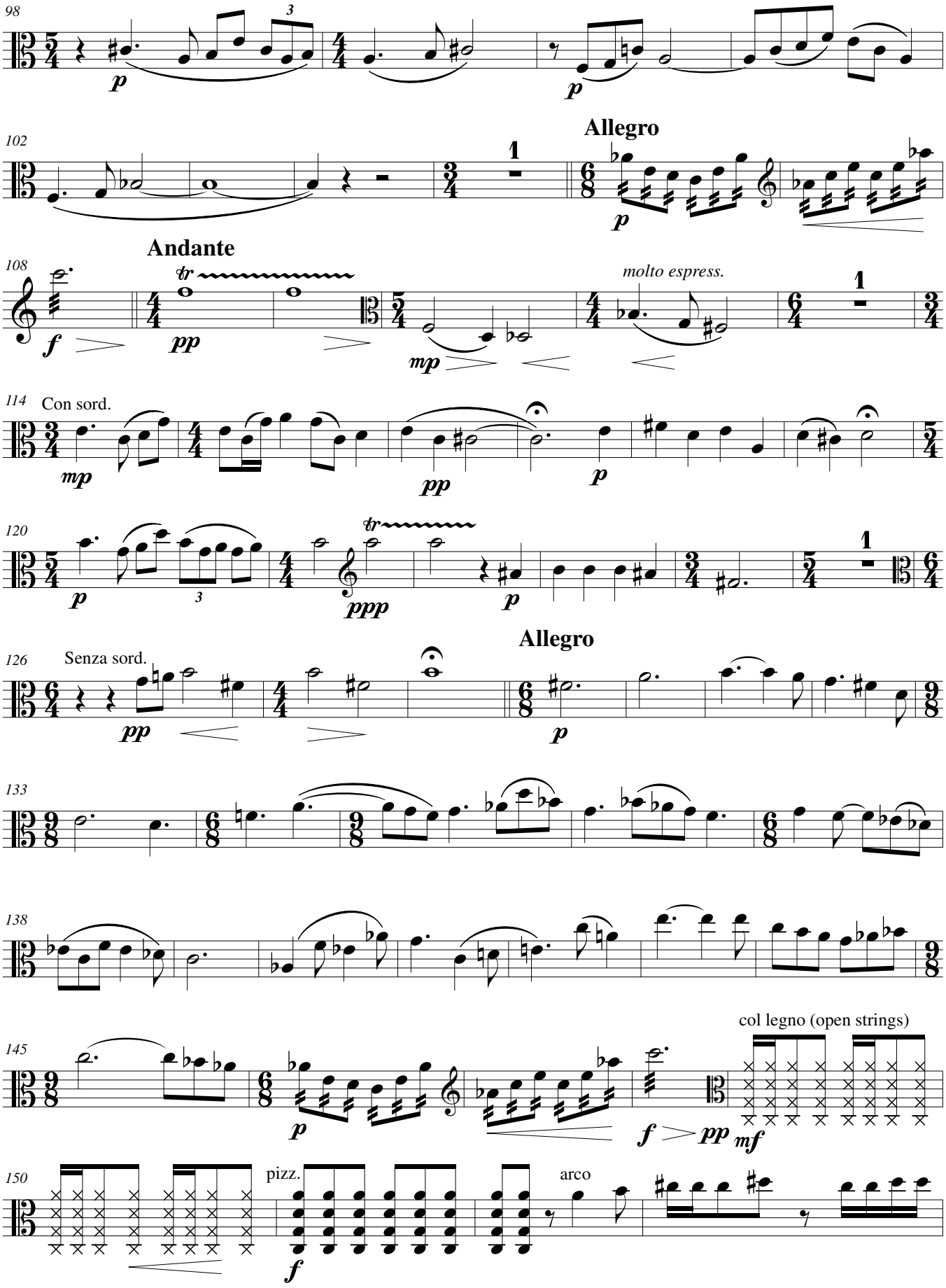
For Albert Gillis and His Viola Ensemble

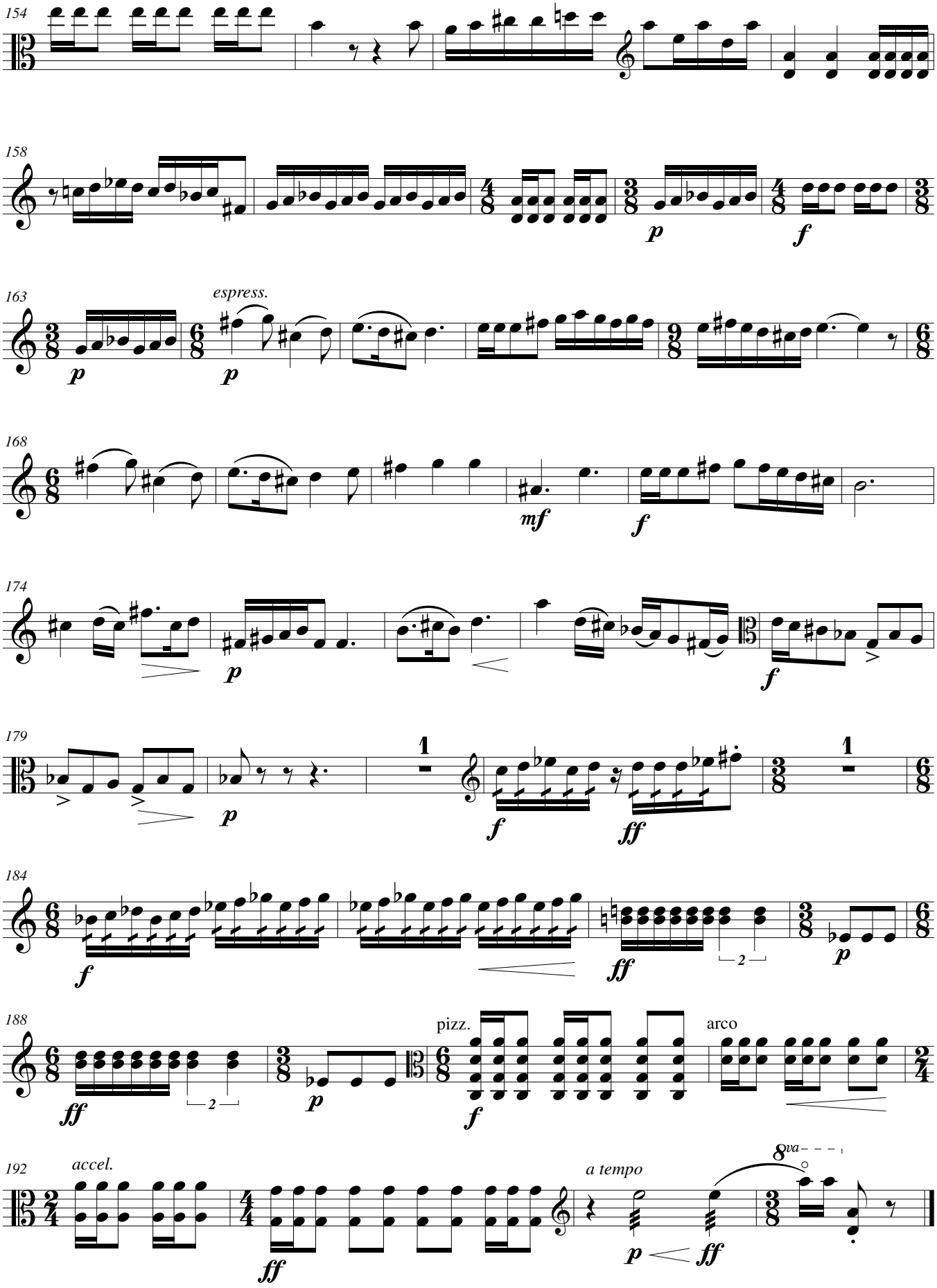
Paul A. Pisk
Edited by David M. Bynog



©American Viola Society 2016, AVS 043


Andante
Allegro
p
p legato
f
ff
rit.
Andante
sf
pp
Andante liberamente (quasi recit.)


98
102
Allegro
Andante
108
molto espress.
114
Con sord.
120
126
Senza sord.
Allegro
133
138
145
col legno (open strings)
150
pizz.
arco


154
158
163
espress.
168
174
179
184
188
pizz.
arco
192
accel.
a tempo
8va

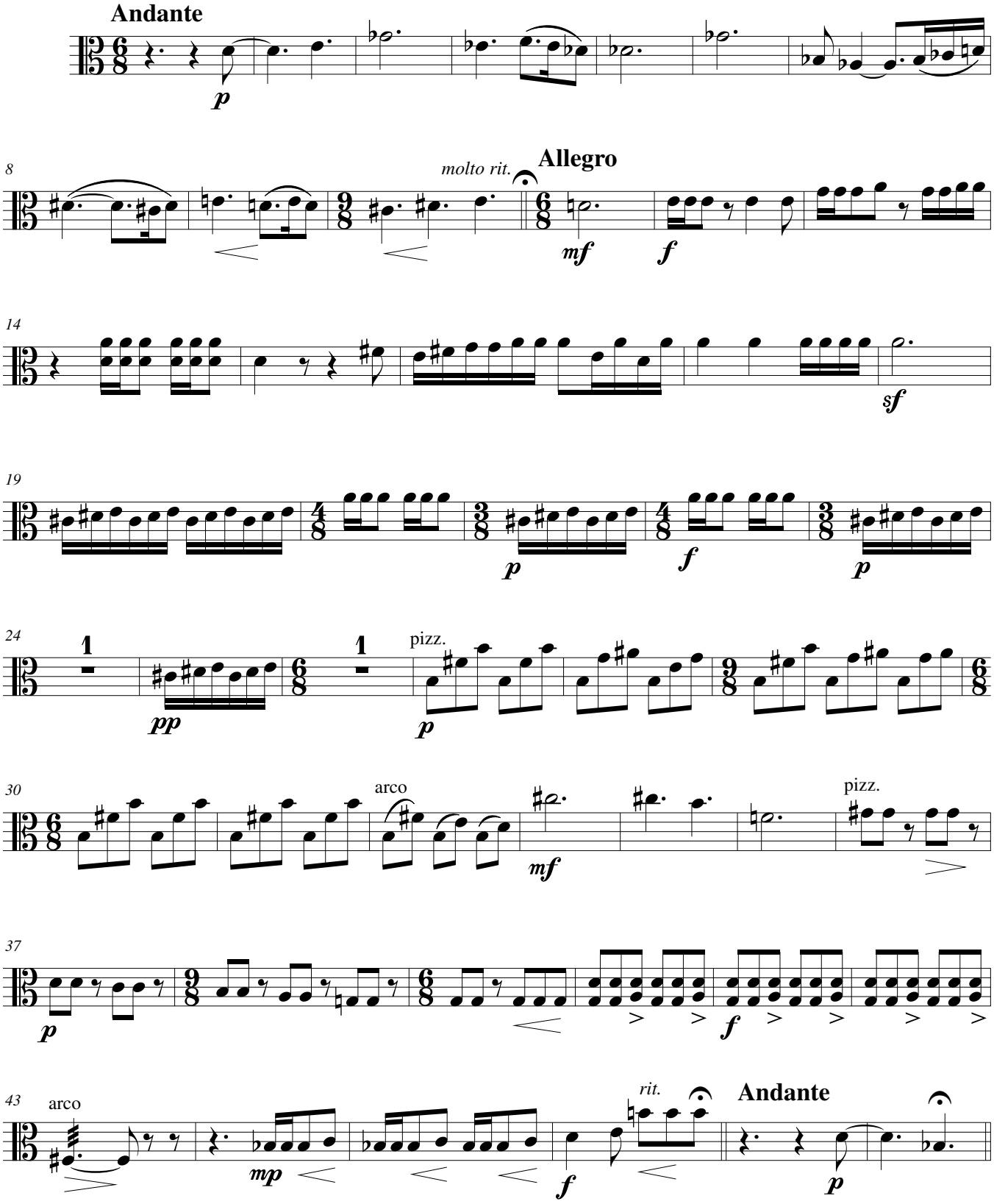
Viola III

Ballade

for Viola Sextet

For Albert Gillis and His Viola Ensemble

Paul A. Pisk
Edited by David M. Bynog



©American Viola Society 2016, AVS 043

Allegro

49 pizz.

pp

55

61

67 arco

ff

col legno (open strings)

f

1

72 arco (ord.)

p

ff

f

75

ff

2

78

p

ff

2

p

rit.

Andante

p

84

sf

Andante liberamente (quasi recit.)

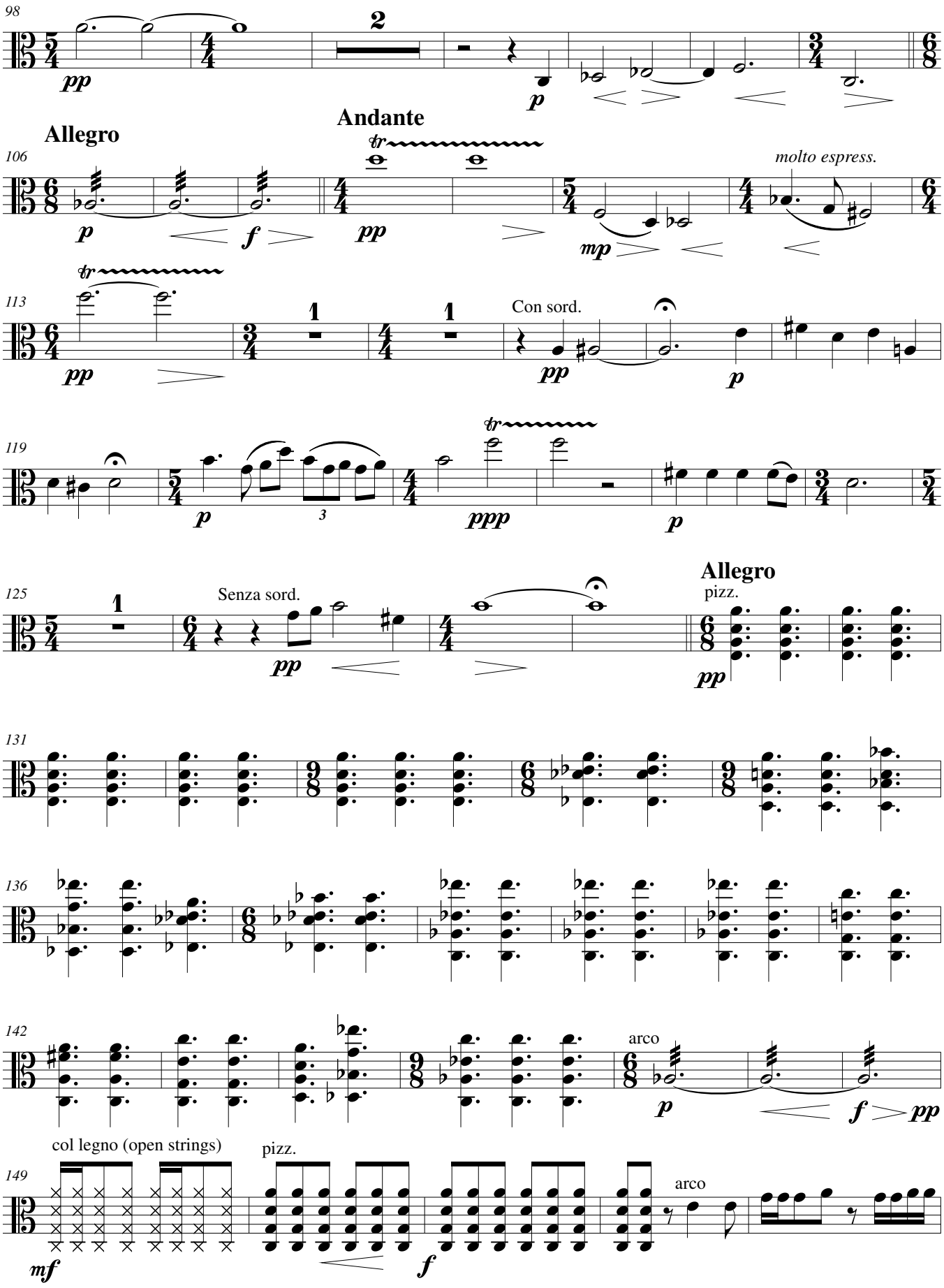
90

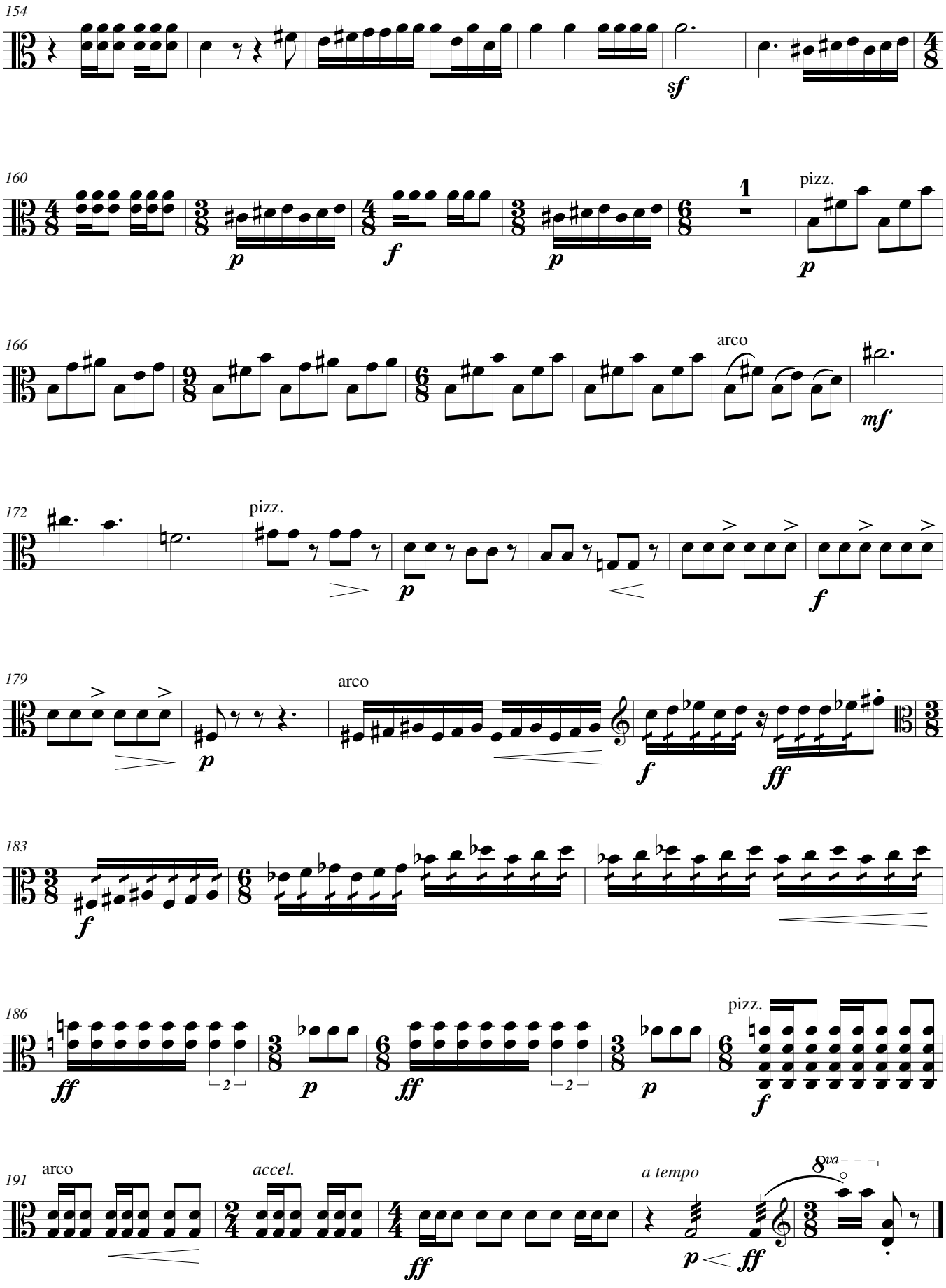
pp

pp

2

1


98
2
pp
p
Allegro
Andante
106
molto espress.
p
f
pp
mp
113
Con sord.
pp
p
119
p
3
ppp
p
125
Senza sord.
pp
Allegro
pizz.
pp
131
136
142
arco
p
f
pp
col legno (open strings)
pizz.
arco
149
mf
f


154
sf
160
1
pizz.
166
arco
mf
172
pizz.
179
arco
183
186
pizz.
191
arco
accel.
a tempo
8va

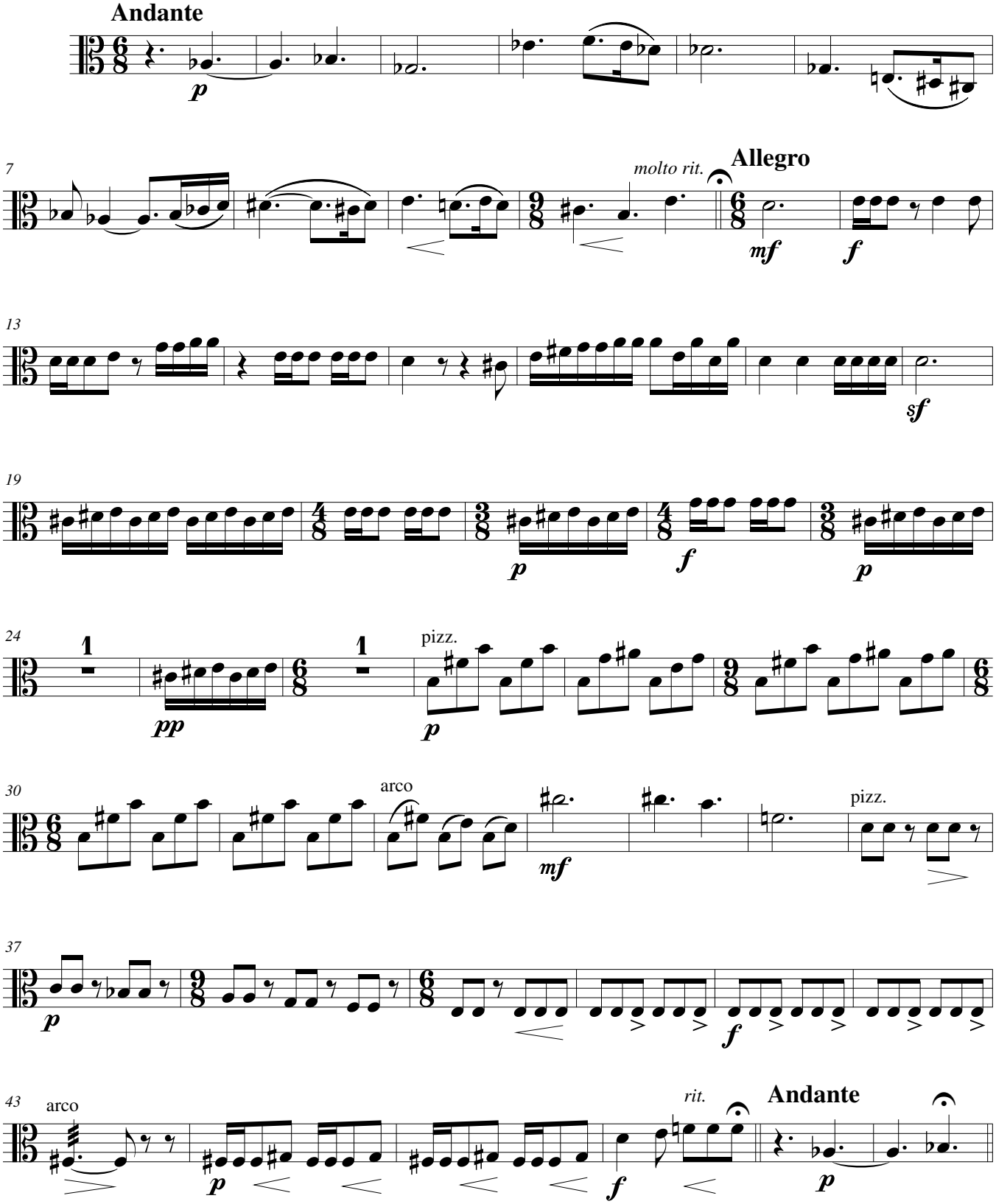
Viola IV

Ballade

for Viola Sextet

For Albert Gillis and His Viola Ensemble

Paul A. Pisk
Edited by David M. Bynog



©American Viola Society 2016, AVS 043

Allegro

49 pizz.

pp

55

61

67 arco

ff

col legno (open strings)

f

1

72 arco (ord.)

p

ff

f

75

ff

2

78

p

ff

2

p

rit.

Andante

p

84

sf

Andante liberamente (quasi recit.)

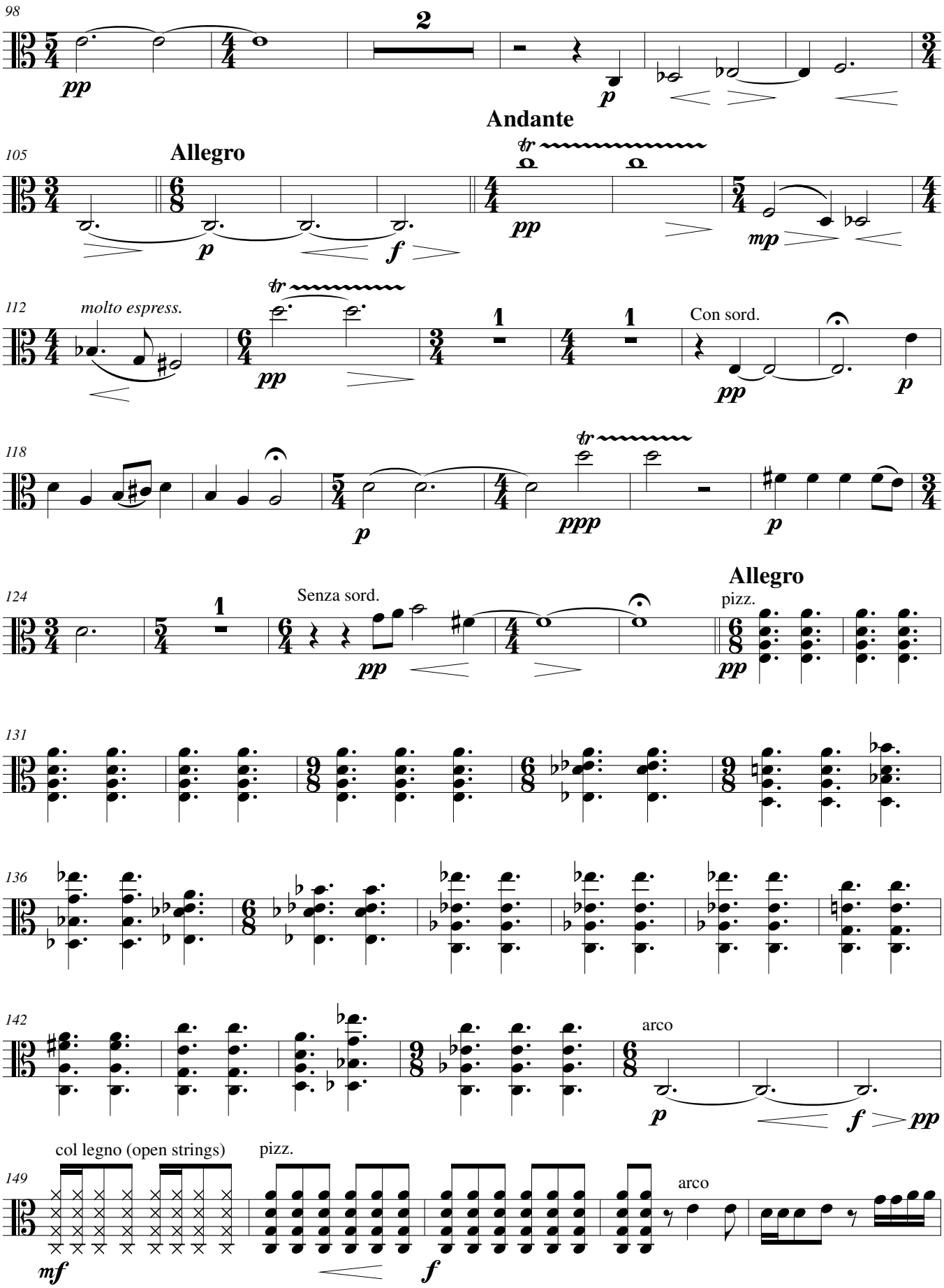
90

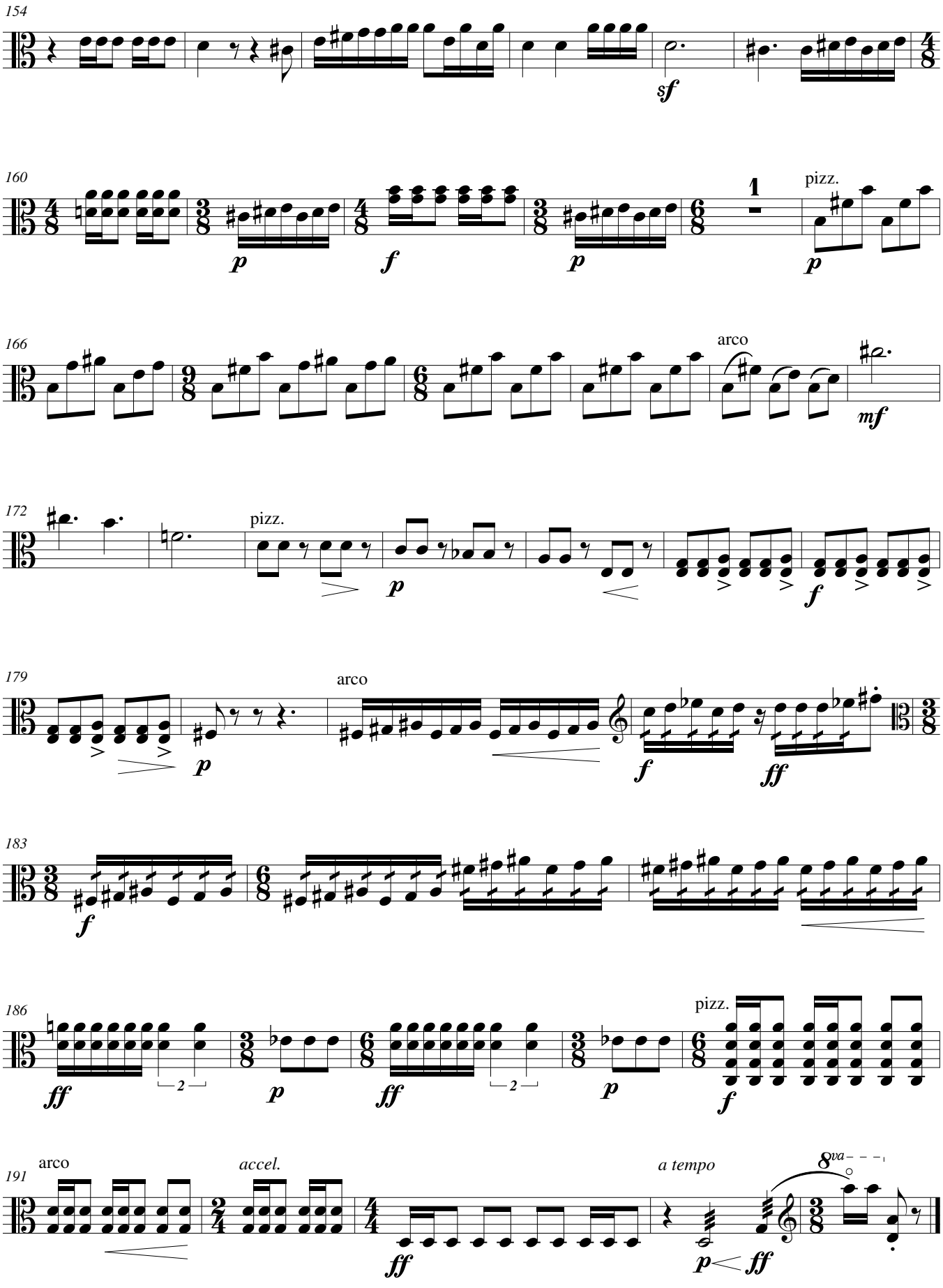
pp

pp

2

1


98
2
pp
p
Andante
105
Allegro
tr
pp
p
f
mp
112
molto espress.
tr
pp
1
1
Con sord.
pp
p
118
p
tr
ppp
p
124
1
Senza sord.
pp
Allegro
pizz.
pp
131
136
142
arco
p
f
pp
149
col legno (open strings)
pizz.
arco
mf
f


154
sf
160
1
pizz.
p
166
arco
mf
172
pizz.
179
arco
183
186
pizz.
191
arco
accel.
a tempo
8va

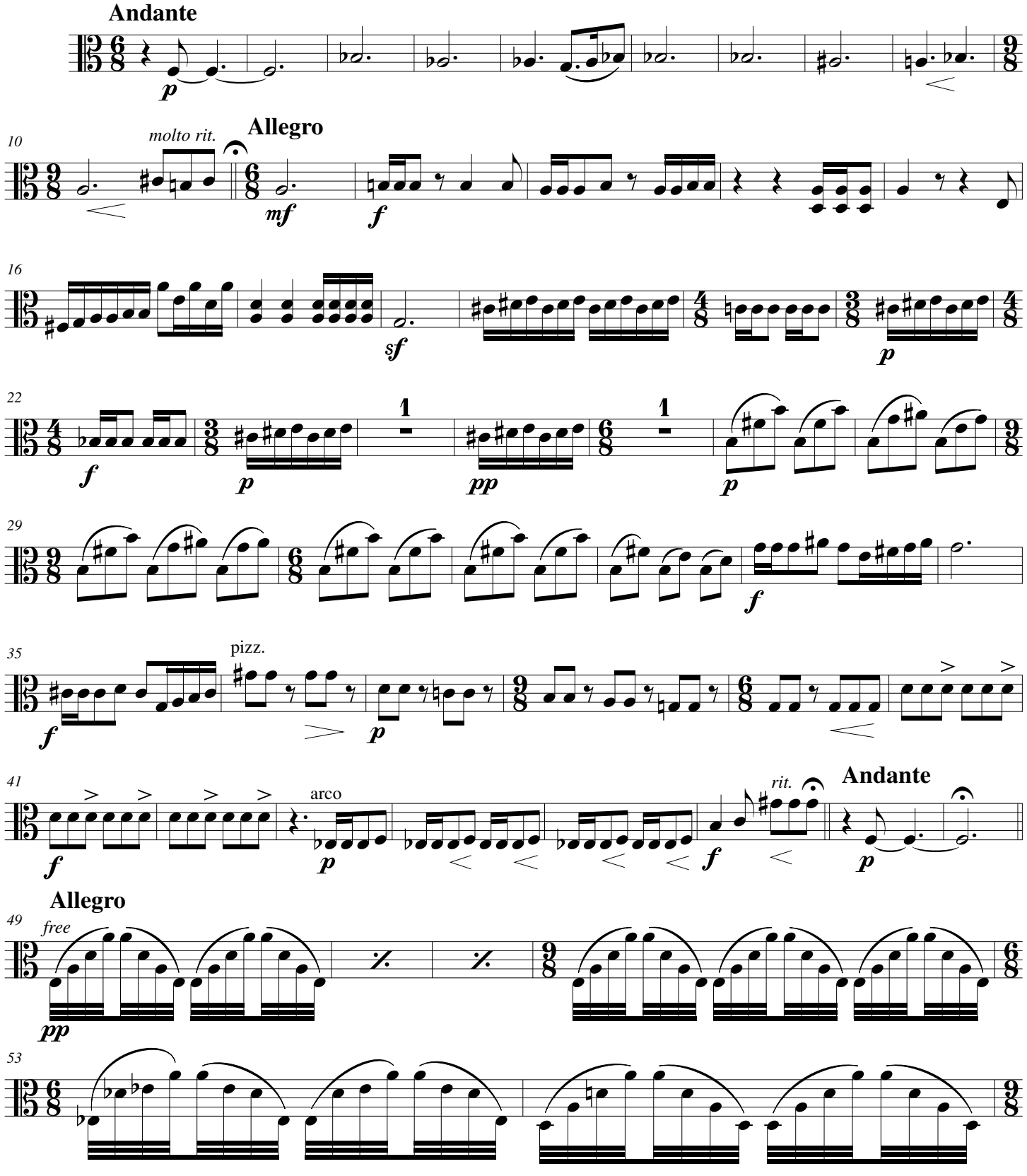
Viola V

Ballade

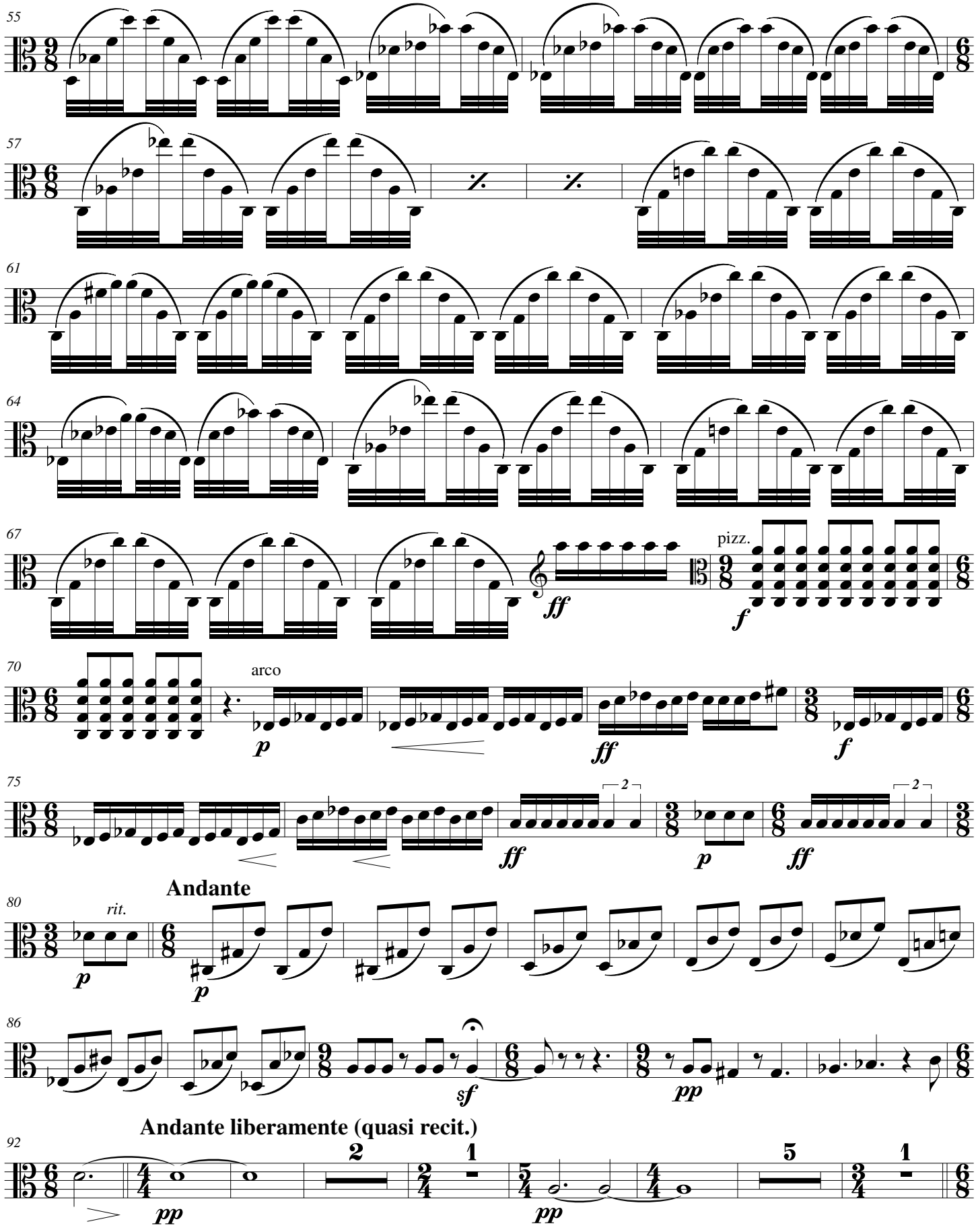
for Viola Sextet

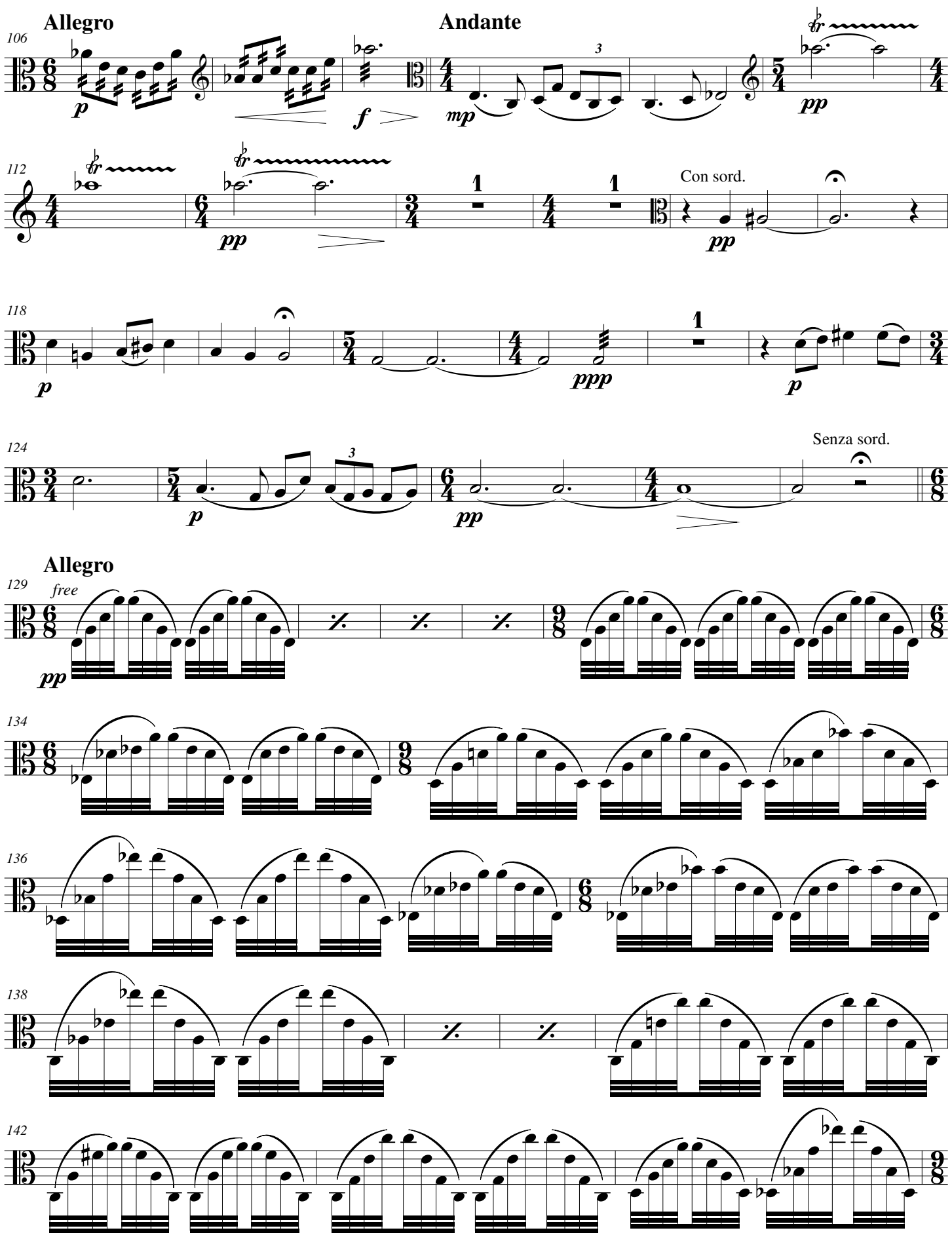
For Albert Gillis and His Viola Ensemble

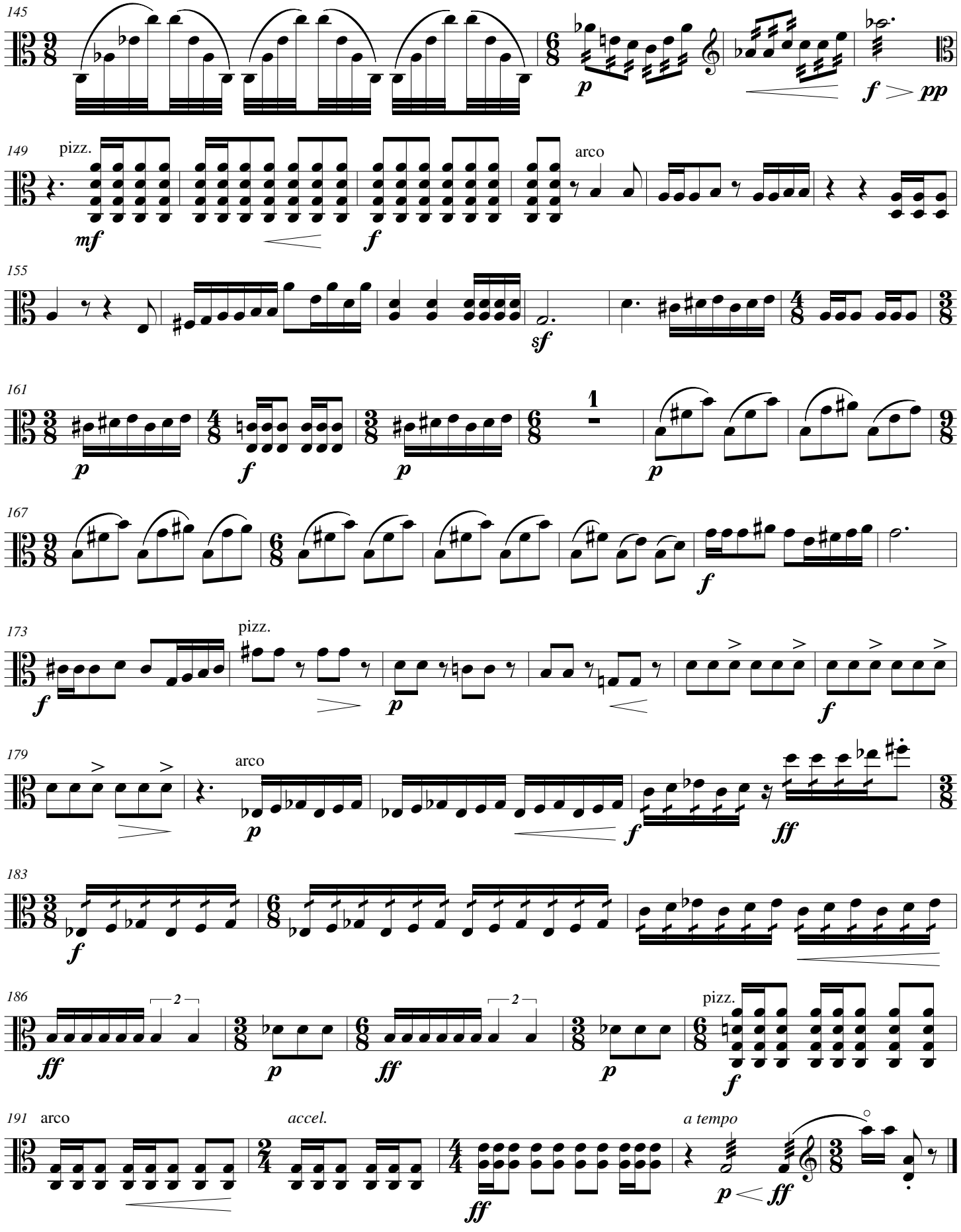
Paul A. Pisk
Edited by David M. Bynog



©American Viola Society 2016, AVS 043


55
57
61
64
67
ff
pizz.
f
70
arco
p
ff
f
75
ff
p
ff
Andante
80
rit.
p
p
86
sf
pp
Andante liberamente (quasi recit.)
92
pp
pp


Allegro
106
Andante
112
Con sord.
118
124
Senza sord.
Allegro
129
free
134
136
138
142


145
p
f > pp
149
pizz.
mf
f
arco
155
sf
161
1
p
f
p
p
167
f
173
pizz.
f
p
f
179
arco
p
f
ff
183
f
186
2
ff
p
ff
2
p
pizz.
f
191
arco
accel.
ff
a tempo
p < ff

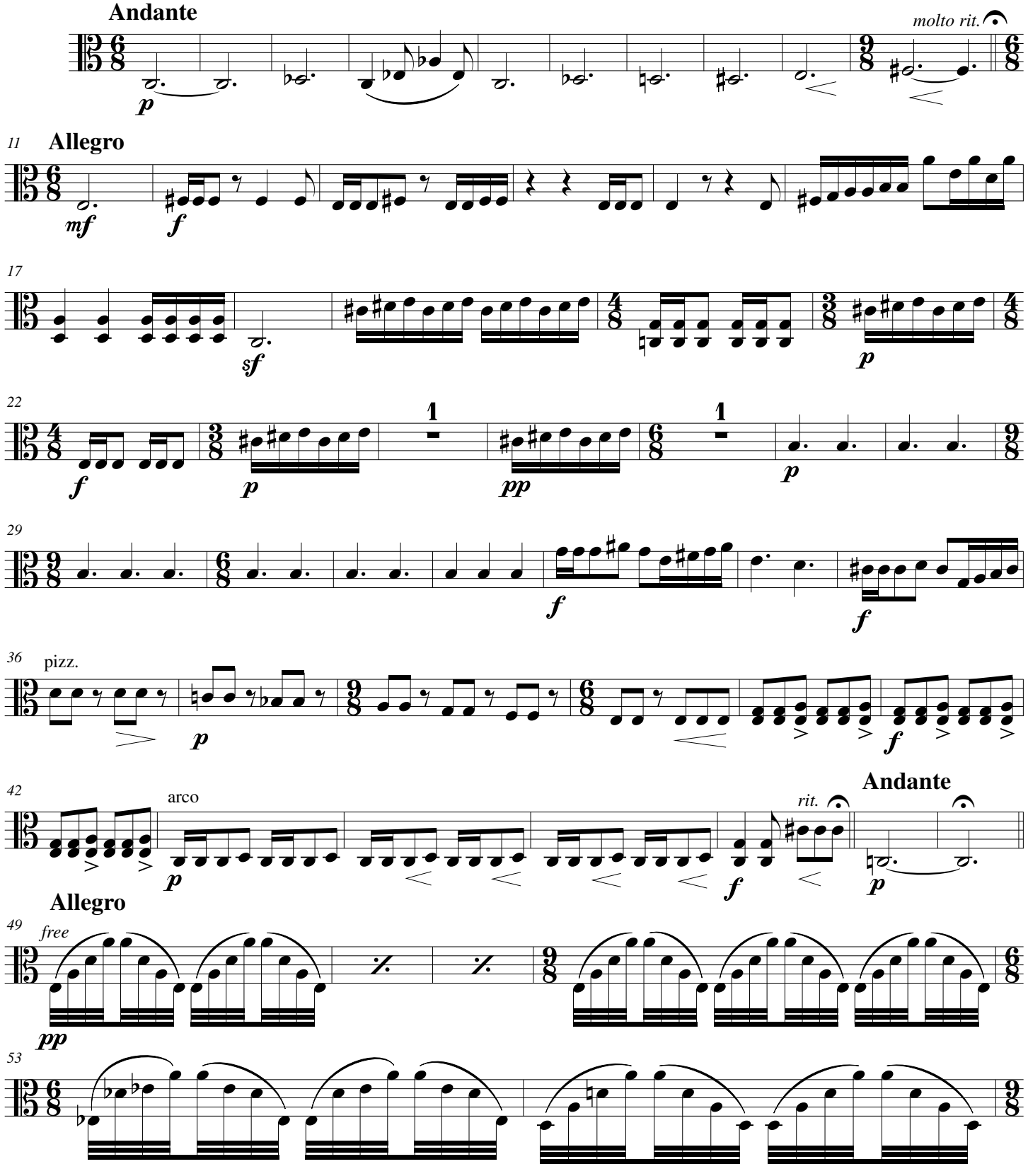
Viola VI

Ballade

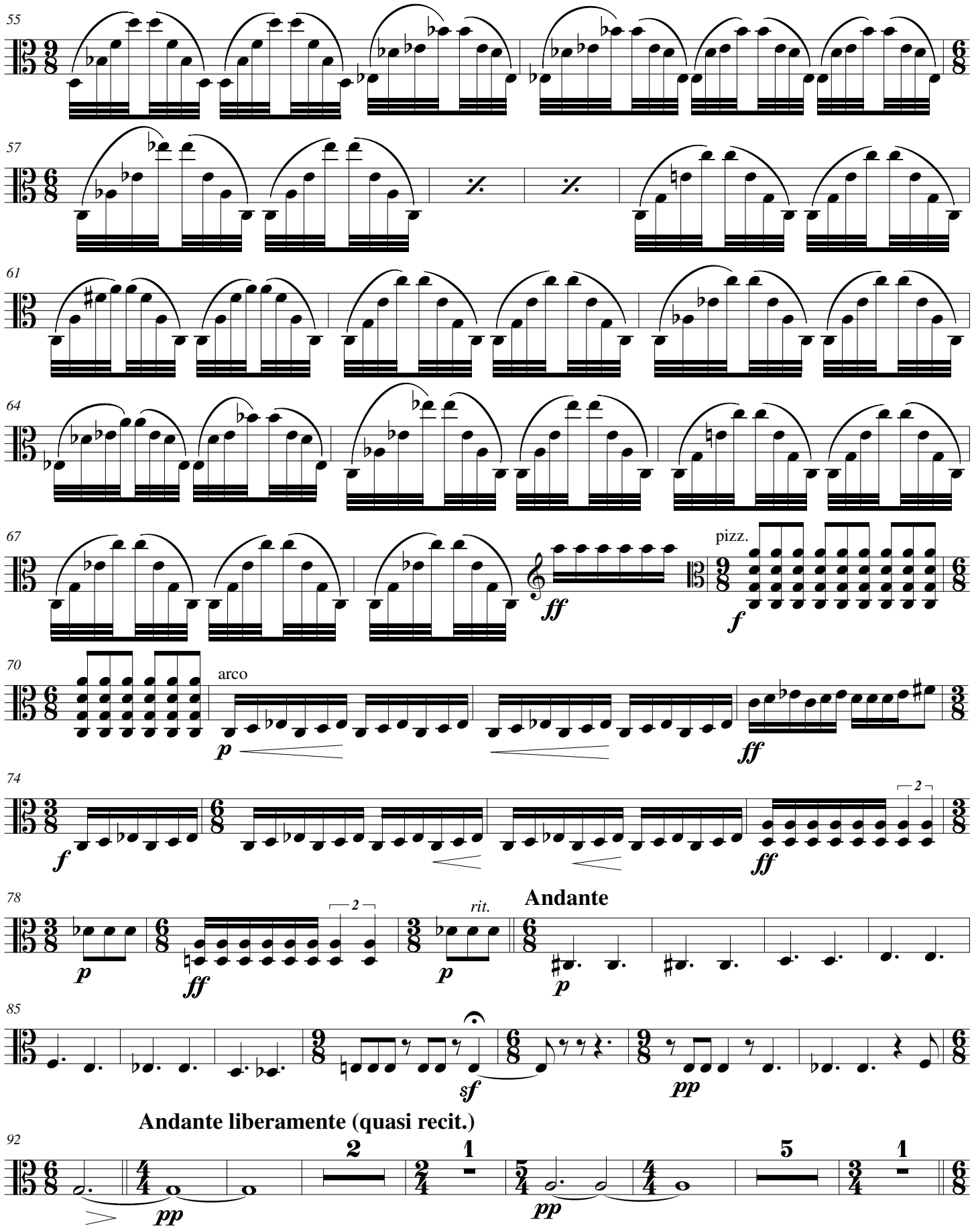
for Viola Sextet

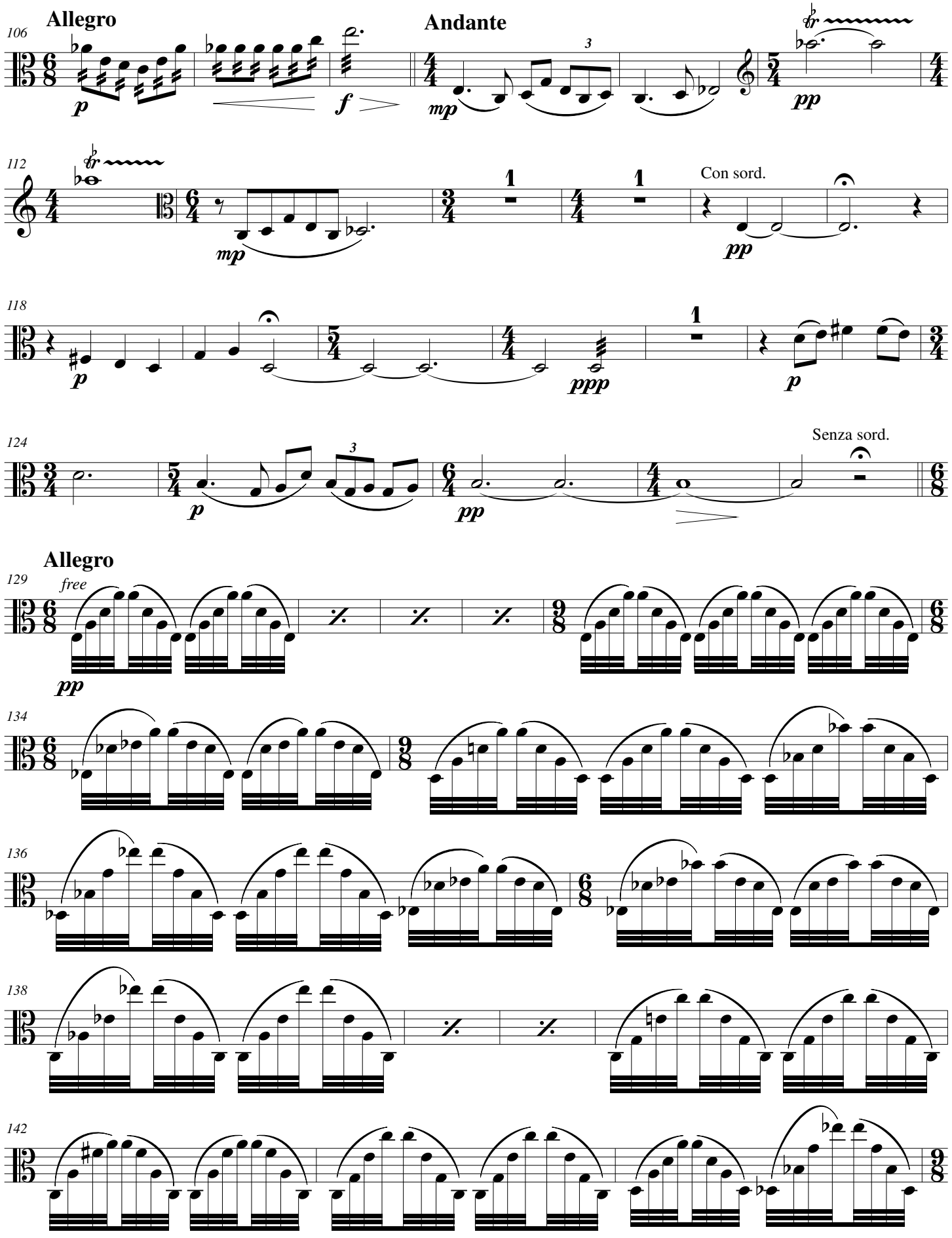
For Albert Gillis and His Viola Ensemble

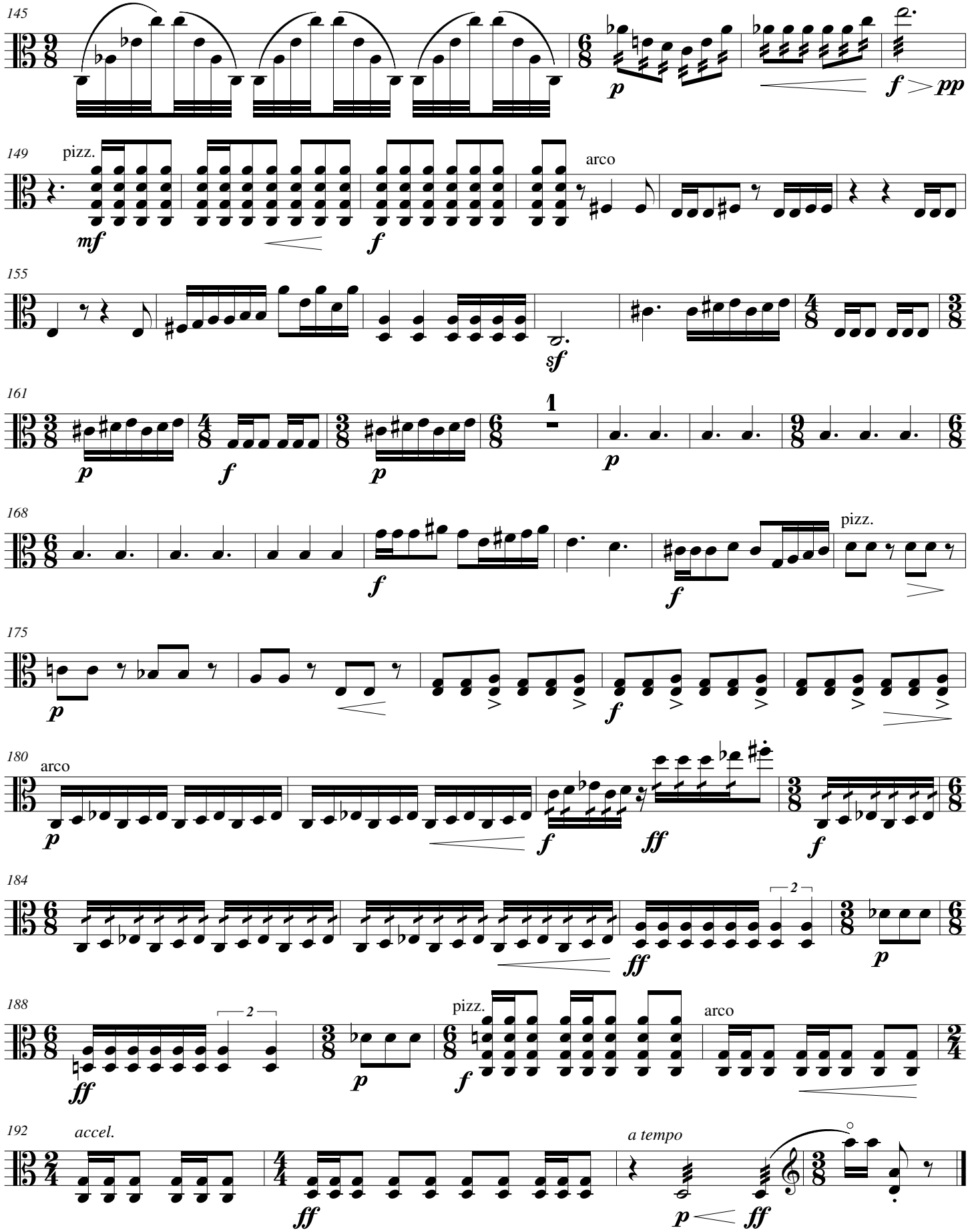
Paul A. Pisk
Edited by David M. Bynog



©American Viola Society 2016, AVS 043


55
57
61
64
67
ff
pizz.
f
70
arco
p
ff
74
f
ff
2
78
p
ff
p
rit.
Andante
p
85
sf
pp
Andante liberamente (quasi recit.)
92
pp
pp


Allegro
106
Andante
112
Con sord.
118
124
Senza sord.
Allegro
129
free
134
136
138
142


145
p
f
pp
149
pizz.
mf
f
arco
155
sf
161
p
f
p
1
p
168
f
f
pizz.
175
p
f
180
arco
p
f
ff
f
184
ff
2
p
188
ff
2
p
pizz.
f
arco
192
accel.
ff
a tempo
p
ff

Editorial Comments

The time-signature designation of C in the original score and parts has consistently been changed to 4/4 as an aid to the performer, owing to the frequency of time-signature changes throughout the piece.

Consistently used a dotted half note instead of two tied dotted quarter notes in mm. 1–3, 5–11, 18, 47, 49, 55, 64, 86, 90, and 158. (Also changed two tied half notes to a whole note in m. 112. No change in the Viola 1 line's tied dotted quarter notes in m. 88 owing to the fermata.) In the measures listed, the score and the part typically deviate (with a dotted half note in one source vs. two tied dotted quarter notes in the other source). Exceptions where tied dotted quarter notes appear in both the score and the part include: Viola 5: m. 2—Viola 2: mm. 3, 8, 11, 49—Violas 1 and 2: m. 55—Viola 1: m. 90—Violas 3 and 4: m. 158.

Consistently used a secondary-beam break to divide groupings of eight thirty-second notes in the Viola 5 and 6 lines.

Regulated crescendo and diminuendo markings (hairpins) with only select instances noted below.

m. 5: The Viola 3 and 4 lines have two dotted quarter notes in the score (presumably lacking a tie) vs. a dotted half note in the part; gave preference to the part.

m. 7: The third note in the Viola 1 line is an f' in the score vs. a g' in the part; gave preference to the part (g'). The penultimate note in the Viola 2 line appears to be an e-flat' in the score but is clearly an e-natural' in the part; gave preference to the score (e-flat') based on the notes in the Viola 3 and 4 lines.

m. 9: Added crescendo markings in the Viola 5 and 6 lines (not present in the score or the part) to match the other instrumental lines.

mm. 36–37: The Viola 3 and 4 lines have a ***p*** in m. 36 in the part vs. m. 37 in the score; gave preference to the score. Correspondingly added a ***p*** in the Viola 5 and 6 lines in m. 37 (not present in the score or the part) to match the other instrumental lines. The Viola 3–6 lines have diminuendo markings in the score in m. 36, which do not appear in the parts; gave preference to the score.

m. 40: The Viola 3 and 4 lines have accents on the third and sixth notes in the score, which do not appear in the part; gave preference to the score. The exact distribution of notes between the Viola 3 and 4 lines is unclear. The editor has selected the notes that he believes are indicated for each line, though they differ from the related spot in m. 177.

mm. 43–45: The lengths of the diminuendo markings in the Viola 1–4 lines in m. 43 are inconsistent among the score and the parts; extended all to the second beat. The dynamics among the lines are unclear; used terraced dynamics that the editor believes to be appropriate.

m. 45: The Viola 4 line lacks a sharp before the fourth note (g) in both the score and the part; added.

mm. 50–56: In the Viola 5 and 6 lines, the score and the part disagree as to the number of repetitions of thirty-second-note groupings owing to the use of repeated beat symbols (generally one repeated beat symbol in the score vs. two in the part); gave preference to the score, as this follows the pattern throughout the rest of the piece.

m. 53: The Viola 3 and 4 lines lack a flat on the e’ in both the score and the part; added.

m. 69: The Viola 5 and 6 lines have a ***f*** in the part, which does not appear in the score; gave preference to the part. Correspondingly added a ***f*** in the Viola 3 and 4 lines (not present in the score or the part) to match the other instrumental lines.

mm. 69–70: The exact distribution of the notes played col legno in the Viola 3–6 lines is unclear, but it appears that each line plays all four notes (open strings).

mm. 75–76: The exact distribution of dynamic markings among the instrumental lines is unclear in the score and the parts. Added a ***f*** in the Viola 1 and 2 lines in m. 75 (not present in the score or the part) to match the dynamic markings in the Viola 3–6 lines in m. 74. Crescendo markings on the second half of beat two in m. 75 and on the second half of beat one in m. 76 have been uniformly applied among all instrumental lines.

m. 79: The Viola 5 and 6 lines have a ***f*** in both the score and the part. This has been changed to a ***ff*** to match the other instrumental lines.

mm. 86–87: The score and the part are unclear as to the exact distribution of notes in the Viola 2 line. The editor believes that the Viola 2 line should contain rests after the first eighth note in m. 86.

m. 92: Added a diminuendo marking in the Viola 2 line (not present in the score or the part) to match the Viola 3–6 lines.

m. 94: The first two notes in the Viola 1 line are quarter notes in the score vs. a dotted quarter note followed by an eighth note in the part; gave preference to the part.

m. 98: The Viola 1 line does not appear to have a dynamic marking in this measure in the score or the part (a ***p*** marking seems to apply to the entrance of the Viola 2 line). Added a ***pp*** to match the Viola 3–6 lines.

mm. 111–12: The Viola 2–4 lines do not have a change of dynamics in m. 111 in the score or the part. Added a ***mp*** to match the dynamics in m. 109 in the Viola 1, 5, and 6 lines. Added a flat-trill notation (to a b-flat’’) in the Viola 5 and 6 lines in mm. 111–12 (not present in the score or the part).

m. 113: The Viola 6 line has a ***p*** in the score vs. a ***mp*** in the part; gave preference to the part. Discrepancy in distribution of notes among the Viola 3–5 lines in the score vs. the parts; gave preference to the score. The Viola 3 and 5 lines have a ***p*** in the part (Viola 3/4), which does not appear in the score, while the Viola 4 line has a ***pp*** in the part (Viola 5/6), which does not appear in the score. Made the Viola 3–5 lines all ***pp*** based on related figures in mm. 109–12. The Viola 3 and 4 lines have tremolo markings in the score vs. trill markings in the parts; gave preference to the parts.

m. 114: The Viola 2 line has a ***p*** in the score vs. a ***mp*** in the part; gave preference to the part.

m. 119: The Viola 2 line has a slur on the first two notes in both the score and the part. Omitted, to match the bowings in the Viola 3–6 lines.

m. 135: The Viola 5 and 6 lines have an a-flat' as the twentieth and twenty-first notes of this measure in both the score and the part. While this note fits within the chord and may be accurate, this would then be the only instance of this pattern that deviates from the Viola 3 and 4 lines and that does not cross over all four strings. The editor has consequently changed the note to a b-flat' to match the Viola 3 and 4 lines, which he believes to be accurate.

m. 143: The rhythm in the Viola 2 line is a dotted quarter note tied to a quarter note followed by an eighth note in the score vs. two tied dotted quarter notes in the part; gave preference to the score.

mm. 149–50: The exact distribution of the notes played col legno in the Viola 1–4 lines is unclear, but it appears that each line plays all four notes (open strings).

mm. 150–52: The Viola 3 and 4 lines appear to have an a as part of the chord in both the score and the part (mm. 150–52). The editor has changed this to a g (open string) to match the other viola lines as well as the earlier related spot (mm. 69–70). The Viola 5 and 6 lines in m. 151 have two repeated beat signs in the score vs. one repeated measure sign in the part; gave preference to the score. The Viola 1 line is lacking a change to treble clef in m. 151 in both the score and the part. The distribution of notes in the Viola 2 line is unclear from the score and the part in mm. 151–52; matching the Viola 3–4 lines, which the editor believes to be appropriate.

mm. 155–60: Numbering irregularity in the score and the parts; there are only four measures between these numbers, which affects the rest of the piece. Initial numbers below match the AVS edition followed by the CFE numbers in parentheses.

m. 162 (163): The distribution of notes in the Viola 5 and 6 lines is unclear owing to differences in stemming in the score vs. the part; gave preference to the part.

m. 175 (176): The Viola 1 and 2 lines have a ***p*** in the score, which does not appear in the part; gave preference to the score. Added a ***p*** in the Viola 3–6 lines (not present in the score or the parts) to match the Viola 1 and 2 lines and the earlier related spot (m. 37).

m. 176 (177): Added crescendo markings in the Viola 3–6 lines (not present in the score or the parts) to match the earlier related spot (m. 39).

m. 178 (179): Added an accent on the fifth note in the Viola 1 and 2 lines (not present in the score or the part) to match the earlier related spot (m. 41) as well as m. 179. Added a ***f*** in the Viola 3–6 lines (not present in the score or the parts) to match the Viola 1 and 2 lines as well as the earlier related spot (m. 41).

m. 182 (183): The final note in all of the instrumental lines is an eighth note with a tremolo mark in the score vs. an eighth note with a staccato mark in each of the parts; gave preference to the parts.

mm. 183–84 (184–85): There is no change of dynamic to ***f*** here in the score or the parts as in the related spot in mm. 74–75. Given the crescendo markings in m. 185 and the ***ff*** markings in m. 186, added ***f*** markings to all the instrumental lines to match the related spot, which the editor believes to be appropriate.

m. 195 (196): The Viola 3 and 4 lines have an *8va* marking over the first two notes in the score, which does not appear in the part; gave preference to the score.

AVS PUBLICATIONS

VIOLA SOLO

Bob Cobert
Music for Only One Lonely Viola. AVS 028

John Duke
Suite for Viola Alone. AVS 027

Ivan Langstroth
Viola Suite. AVS 022

Quincy Porter
Suite for Viola Alone. AVS 008

Jeong Eun Park
Mook Nyum (A Moment of Silence). AVS 039

Frederick Slee
Variations on a Hymn Tune for Solo Viola. AVS 003

TWO VIOLAS

Bob Cobert
Three Moods for Two Violas. AVS 030

Felix Mendelssohn-Bartholdy
Canon for Two Violas. AVS 004

THREE VIOLAS

Scott Slapin
Capricious. AVS 012

VIOLA ENSEMBLE (FOUR OR MORE)

J. S. Bach
Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Léo Delibes
La Paix, from Coppélia, for Solo Viola and Viola Quartet. AVS 023a

Matthias Durst
Adagio for Four Violas. AVS 001

Felix Mendelssohn-Bartholdy
Adagio from String Sinfonia VIII. AVS 011a

Santiago E. Osorio
Theme Envy for Four Violas or Four-Part Viola Ensemble. AVS 042

Paul Pisk
Ballade for Viola Sextet. AVS 043

Hendrik Waelput
Cantabile for Four Violas. AVS 018

Max von Weinzierl
Nachtstück für 4 Violen, op. 34. AVS 009

VIOLA AND PIANO

Jeanne Behrend
Lamentation for Viola and Piano. AVS 035

Blanche Blood
Barcarolle for Viola and Piano. AVS 002

Benjamin Cutter
Eine Liebes-Novelle (A Love Story) for Viola and Piano. AVS 044

Léo Delibes
La Paix, from Coppélia, for Viola and Piano. AVS 023

Ernő Dohnányi
Intermezzo, from Symphony No. 1, for Viola and Piano. AVS 040a

Arthur Foote
Melody for Viola and Piano, op. 44a. AVS 015

Peter Racine Fricker
Fantasy for Viola and Piano, op. 44. AVS 032

Carl Fuerstner
Two Pieces for Viola and Piano. AVS 021

Henry Holden Huss
Sonata Movement for Viola and Piano. AVS 034

Fritz Kreisler/William Primrose
Allegretto in the Style of Boccherini for Viola and Piano. AVS 038

Polichinelle for Viola and Piano. AVS 037

Edna Frida Pietsch
Andante Cantabile for Viola and Piano. AVS 033

Quincy Porter
Speed Etude for Viola and Piano. AVS 007

Ferdinand Praeger
Elegy for Viola and Piano. AVS 031

Gustav Strube
Regrets for Viola and Piano. AVS 010

Theodore Thomas
Divertissement for Viola and Piano. AVS 006

Fidelis Zitterbart Jr.
Sonata No. 2 in G Minor for Viola and Piano. AVS 041

VIOLIN AND VIOLA

Louise Lincoln Kerr
Etude. AVS 020

J. N. Pychowski
Perpetual Canon. AVS 017

VIOLA AND ORCHESTRA

Ernő Dohnányi
Intermezzo, from Symphony No. 1. AVS 040

Cecil Forsyth
The Dark Road for Viola and String Orchestra. AVS 024

W. A. Mozart
Principal Viola Part for Sinfonia Concertante, K. 364, Extended Scordatura Edition. AVS 019

Principal Viola Part for Sinfonia Concertante, K. 364, Scordatura Edition. AVS 019a

G. P. Telemann
Concerto for Two Violettas, TWV 52:G3. Critical Edition Including Alternative Scordatura Solo Parts. AVS 025

MIXED ENSEMBLES

J. S. Bach
Chorale: Ich, dein betrubtes Kind, for Soprano, Viola obligata, and Continuo from the Cantata Mein Herze schwimmt im Blut. AVS 013

Ergieße dich reichlich,du göttliche Quelle, Aria for Tenor, Viola, and Continuo from the Cantata Wo soll ich fliehen hin. AVS 014

Hochgelobter Gottessohn, Aria for Alto, Viola, and Continuo from the Cantata Bleib bei uns, denn es will Abend werden. AVS 029

Sinfonia from the Cantata: Gleichwie der Regen und Schnee vom Himmel fällt. AVS 005

Michael Colgrass
Revisions to Variations for Four Drums and Viola. AVS 016

Jules Massenet/William Primrose
Élégie for Voice, Viola, and Piano. AVS 036

Felix Mendelssohn-Bartholdy
Adagio from String Sinfonia VIII. AVS 011

Quincy Porter
Little Trio (Suite in E Major) for Flute, Violin, and Viola. AVS 026